BROOKES

ON

MODERN DANCING,

CONTAINING

A FULL DESCRIPTION OF ALL DANCES,

AS PRACTISED IN THE

BALL ROOM

AND AT

PRIVATE PARTIES,

TOGETHER WITH

AN ESSAY ON ETIQUETTE.

BY

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New York:

1867.

Entered according to Act of Congress, in the year 1868,

By L. DE GARMO BROOKES,

In the Clerk's office of the District Court of the United States for the Southern District of New York.

INTRODUCTION.

In presenting this work I have been actuated by gratitude towards those who have sustained me in my long professional career, and also by a desire that it may prove entertaining and instructive to them, as well as to the public at large. My larger work on "THE HISTORY OF DANCING FROM THE EARLIEST AGES TO THE PRESENT TIME," is now in press and will be issued as soon as possible.

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BROOKES

ON

MODERN DANCING.

UTILITY AND SANITARY ADVANTAGE.

Dancing has met, at all times, and under circumstances of no ordinary character, with strong opposition; but it has gradually overcome its opponents to such an extent, that they are now but few, and belong only to those classes of people who oppose everything that makes life cheerful. Even in the oldest histories of the world, we find recorded the fact, that the best and greatest of men and women were in favor of this recreation, and indulged in it as a benefit to their mental and physical health at all convenient opportunities. Socrates and Cato were among these. Plutarch, Sallust, Lucian, Macrobius, Libanus, Julius, Athenæus, and many others commended dancing. Burton gives it his favor in his "Anatomy of Melancholy," and Addison, in his "Tattler," commends it for the "pleasure we receive in being agreeable to each other in ordinary life, and conducive as it really is to a proper deportment in matters that appear the most remote from it."

Sir Thomas Elyot, an English moralist, who died 1546, in his "Governor," discourseth how dancing may be an Introduction unto the first Moral Virtue call'd Prudence. Designing (says he) to declare how Children of *gentle Nature and Disposition*, may be train'd with a *pleasant Facility*, and knowing that it is *expedient* that there be *mixt* with *Study* some *Recreation to quicken the vital Spirits*, least they being much Occupied in *Contemplation or Remembrance* of things *grave and serious*, might happen to be *fatigu'd* or perhaps oppress'd, &c.

I have among all *Pastimes*, wherein is *Exercise* of the Body, noted Dancing to be of an excellent *Utility*, comprehending in its wonderful

Figures (or as the Greeks term 'em, Ideas) of noble Qualities, and especially of the Commodious Virtue, call'd *Prudence;* which *Tully* (*lib* 2 *de offic.*) defineth to be the Knowledge of things which ought to be desired and follow'd, and also of them which ought to be fled from or eschewed, &c.

The first moving in every Dance is call'd *Honour*, which is a reverend Inclination or Curtsie. By that may be signified, that at the beginning of all our Acts, we should do due Honour to God, which is the Root of Prudence, which Honour is compact of these three things, Fear, Love and Reverence. Sir Thos. Elyot's Governor, b. 1, ch. 22, 23, 24, and 25. And I believe on mature consideration scarce any one will differ in opinion from *Athenœus*, when he says, *dancing is a thing becoming persons of honor and wisdom; and by all nations practised and deservedly admired.*

All persons, whatever may be their condition in society, are desirous of being in the possession of strength, activity and physical beauty. There are very few who do not wish to unite these three qualities with elegance of carriage and deportment. Nothing can render the frame more graceful than dancing. It is extremely useful to women, whose constitutions require to be strengthened by frequent exercise. Very many members of the medical profession concur in recommending dancing as an excellent remedy for a number of diseases. Tissot, an eminent French physician, ordered it to be practiced in all schools, alleging that the minds of young persons burthened with continual study, require some amusement above the trivial kind, on which they may fix with pleasure. Phædrus, (lib. 3, fab. 14,) says on the subject of amusement:—

> "*Cito rumpes arcum, semper si tensum habueris,*
> *At si laxaris, quum voles, erit utilis.*
> *Sic ludus animo debet aliquando dari,*
> *Ad cogitandum melior ut videat tibi;*"

which translated, reads:—

"You must expect your bow to be soon broken if you keep it stretched, but if you slacken it, you will always find it ready for use. Thus, also, the mind should be amused at times, for so it will be rendered more fit for thinking."

Bodily exercise, says an English writer, is conducive to health, vigor, liveliness, a good appetite, and sound sleep; but a sedentary occupation occasions many derangements in the nervous system, which sadden existence, disturb repose, produce a certain disrelish for everything, and bring on a continual languor and listlessness, of which it is sometimes difficult to discover the cause.

Anarchus, the Scythian, used to say that it was often necessary to amuse ourselves by games or other diversions, so that the mind after

tasting a little useful repose, might return with increased vigor to the exercise of its delicate functions. Dancing ought to form a part of the physical education of children, not only for their better health, but also to counteract the many vicious attitudes and habits which they too often contract. Dancing, besides the amusement it affords, serves to improve our physical and even to animate our moral powers; gives relief in certain diseases, affords a cure in others, promotes the harmony of society, and is a most requisite accomplishment for all. Ovid says, "If you have talents that please, display them whenever you can." Music, simply so considered, has sometimes effected cures of disease; but music is only operative as a remedy when conjoined with dancing.

Galen prefers exercise before all physic, rectification of diet, or any regimen in what kind soever. And Sir Thomas Elyot, after having treated of sundry forms of exercise necessary for every gentleman, and recommended the studying of Galen's treatise *De Sanitate Tuenda*, shows that dancing is a pleasant exercise, and by no means to be reproved. Sir Thomas Elyot's "Governor," book 1, chap. 16, 17, 18, 19. It is pleasing to the young, agreeable to the old and necessary for all.

In the great days of Greece, no maxim ever more practically prevailed, than that sloth and inactivity were equally the parents of diseases of the body, as of vices of the mind; agreeably to which idea, one of the greatest physicians in Europe, the celebrated Tronchin, used to declaim with great force against the false delicacy shown by some ladies, in their aversion to exercise, which was often the cause of their bad habits of body, their pale color, the beginning of weakness, and of a puny, diseased constitution.

Dancing furnishes to the fair sex, whose sphere of exercise is naturally more confined than that of men, at once a salutary amusement, and an opportunity of displaying their native graces. It is in history a settled point that beauty was no where more flourishing, nor less rare, than among such people as encouraged and cultivated exercise.

In examining the anatomy of the human body, we find a long chain of moveable bones, which extend from the top of the neck, along the back, downwards. They are twenty-four in number; seven belonging to the neck, twelve to the back, and five to the loins. They are called the vertebræ or spine. These bones are joined and articulated, by strong ligaments, which keep them together. They have for their basis, the os-sacrum, a large immoveable bone, to which the hip bone and the haunches, &c., are united.

They rest one upon the other, growing gradually more slender, from their basis upwards. When they are well set, and rise one above the other, in a natural and regular manner, the body will be straight; but when they are otherwise, it must of course be deformed. So that when

we see any one that is humpbacked, or in any other way crooked in the body, we may be very certain that the spine has by some means or other acquired a wrong cast.

The articulation of the thigh bone, and the hip, is similar to that of the arm and the shoulder blade, and their operations are in general the same.

Though it is not every one's good fortune to be naturally formed to please, yet all have it more or less in their power to improve what is amiss in their make, and many imperfections may be, by proper methods, greatly improved.

Some nurses have an abominable custom of carrying children constantly on one arm, which has a very dangerous tendency to make them crooked.

There were two brothers that were a good deal deformed, and both in the same way, owing doubtless to their having been wrongly carried about. They both had the same dry nurse, who, unfortunately for them, had a weakness in her right arm, so that she had used them both to her left. The consequence was, the left knee of each of them was very much turned inwards, and their right shoulders were so much higher than their left, that it gave them a very disagreeable appearance. Another thing remarkable was, they were both left handed, which could be imputed to no other cause, than their having had the use of the left hand more than the right. Their parents had afterwards other children, who were free from these deformities, owing doubtless to the care they took in the choice of nurses.

Many too, are fond of seeing children attempt to stand or walk, before their little limbs have got strength enough to support the weight of the body. It is commonly owing to this bad practice, that children get into a waddling way of walking.

If a child gets into a habit of standing more upon one foot than it does upon the other, that side of its waist to which it inclines, will bend inwards, and the opposite shoulder will be higher than the other.

To remedy this evil, the mother or the person who has the chief superintendence of the child should make him stand, as much as possible, upon the foot he is the least inclined to rest upon: and if he is even allowed to hop pretty much about upon it, this will be found a good expedient. Now and then, when he is standing in the manner proposed, (suppose it should be upon his left foot) persuade him to try how far he can reach up the wall with his right hand; telling him at the same time, it is a sure way to make him grow fast; for nothing is more pleasing to a child, than to be impressed with this belief. By frequent exertions of this nature, the contracted side of its body must

be lengthened, and the shoulder which was highest will fall in proportion as the other takes a contrary direction.

When a child either raises or depresses one shoulder too much, some sort of burden should be put upon the shoulder that is lowest. This weight will oblige him to raise it up, and at the same time it will make him depress the other; for the shoulder that carries a burden is always higher than that which is not loaded.

A child that has the bad habit in question is never more ready to show it than when he is learning to read; therefore, it is highly proper that his master should make him stand in such a position as may render it inconvenient to him to indulge this propensity; and this may be easily done, as, for example: if it is his left foot which he stands most upon, he should be placed with his right side to his master, and this will make him rest his body upon his right foot, without his thinking about it. Another method is, to make him carry any weighty thing in his hand, or rather under the arm at that side to which he inclines, and this will naturally make him lean to the contrary side, more or less, in proportion to the weight he carries.

As nothing adds more to the grace of the body than a well-formed chest, so no pains ought to be spared that may promote so material an advantage.

Let a young lady take hold of her stays or bodice with her fingers, as near to her shoulders as possible, and, with as much force as she is capable of, endeavor to draw back her arms. This practice if frequently repeated, if but for a minute or two at a time, will gradually lengthen the clavicles, and consequently the shoulders will have a better fall, the chest will become more round and full, and the head will be more erect.

The following method, I have been told, was much recommended by the celebrated Marcel, whom Lord Chesterfield mentions with more than ordinary praise, in his letters to his son. Let a child hold a stick across its breast, with its arms stretched out at their full length. This small effort, if frequently repeated, will be found to answer the end proposed.

Some eminent masters have a method of forcing down the shoulders, which has a great effect. It is this: Place your pupil with her back to you, take hold of her arms and turn them till the elbows are a little inwards, then raise her arms and bring them down with a pretty smart jerk, but rather gently at first, till habit makes it easy to her, which it will do in a short time. This abrupt motion of the arms, if frequently repeated, will in time relax the muscles which confine or draw the shoulders forward.

Children are never more in danger of acquiring a wrong shape than after they have been long confined to a sick bed, for then the bones are very loose in their articulations, and the muscles, from long disuse,

become feeble and weak. What Dr. Audry says relative to this subject is worthy of notice. , (Orthopædia, vol. 1, p. 88.) When children, says he, are recovering from a disease that has confined them long to their bed, the use of stitched stays, or at least of quilted bodices, is more necessary than upon any other occasion; because the body, being weakened by the length of the disease, will very easily acquire an ill shape.

Grown persons themselves ought, in such a case, to remember that the bones of the spine, when a person lies in bed, do not press one upon another, neither do they feel the weight of the head. Hence it happens that when one is confined to bed for a long time together, these bones recede at a greater distance from one another, and consequently the body is thereby rendered longer. As this increase of length proceeds from the fact, that the bones of the spine are not so exactly joined with one another, it necessarily follows that the spine must have less strength and firmness after one has just risen from a long illness.

It is obvious, from the above circumstances, that when a young person, in particular, is in a state of convalescence, and is able to sit up for a short time, great care ought to be taken to keep the body as upright as possible.

In walking there is a natural and instinctive motion of the feet, which is used by every one without their being sensible of it. What I mean is: after advancing one foot (suppose it to be the right) the heel of the left foot must be raised from the ground. This motion of the heel, with a small exertion of the muscles, acts as a lever to impel the body forward upon the right foot, by which means another station is attained. The left foot next advancing in like manner, a progresssive motion of from one foot to the other is produced.

All good masters will recommend the frequent exercise of the lower joints by alternately sinking and rising with very open knees. This exercise of the joints must, in time, very much relax the muscles which draw the knees together, and, in proportion to the degree they are affected, the knees will be more or less at liberty to take a proper direction.

Dancing, when properly taught and practiced, is the very best safeguard against the evils of over mental education, to which young ladies are so subject.

This education is often carried to such an extent that the children have scarcely any leisure for recreation. If they go out of doors at all it is in too formal and decorous a manner to answer any really useful purpose.

Let us not blame the teachers who preside over these establishments as being the authors of this erroneous system. To them it is as irksome as it is to their pupils. The fault lies generally with the parents, who send their daughters to school, expecting that within a given period of

time they should obtain a certain amount of accomplishments, such as cannot be crammed into them without sacrificing what is really more important to this one object. It might, indeed, be further urged that the injury thus inflicted on them is not merely physical; that the mind suffers as well as the body; that mere learning, without having leisure for reflection, tends, not to strengthen the mind, but to weaken the intellect. The use of dancing is to prevent the evils above described. The pupil should practice in movements calculated to give a firm and graceful air in walking, and in such dances as are becoming either in the home circle or in the ball room.

When the parents are thoroughly alarmed at the discovery that the health and figure of their children are giving way, they hurry to a dancing master or other teacher of exercises, and hope in a few lessons, at intervals, to undo the evil that has insidiously worked its way, hour by hour, day by day, and year by year.

The evils of over mental education may be entirely prevented by the adoption of dancing as an every-day amusement. When children seem weary with over-study, let music sound its note of invitation for the dance. The pallid cheek will soon regain its roses, the listless form will spring up into life and activity, the eye that drooped with dullness will sparkle with animation, and the mind, "like a giant refreshed," will return with alacrity to the task it a few moments before looked upon with neglect. That dancing is a ready means of breaking the irksomeness of study appears a sufficient reason in favor of its more extended use, and wherever it has been adopted its beneficial results have been unfailing. In the *American Annals of Education* we find the following:

When thought shall need no brain, and nearly four hundred organs of motion shall cease to constitute the principal portion of the human body, then may the student dispense with muscular exertion. Mrs. Alfred Webster, of Bath, England, who published, in 1851, a book entitled, "Dancing as a means of Physical Education," etc., says: One of the most satisfactory cases I have met with was that of a young lady aged seventeen, very tall, her muscles soft, and her hue pallid and unhealthy. She had been severely taxing a most active mind, and quite neglecting exercise in every form; consequently her spine had given way, and a double lateral curvature had taken place; the deformity was perceptible in every attitude of the body, and even the face was distorted. The first difficulties—those of infusing hope and convincing the young lady that perseverance would assuredly conquer—were more easily than in general got over. She first attended at my house for one hour early every morning, beginning, of course, with simple movements, and gradually proceeding to more difficult ones. In a month a decided change had taken place: her muscles had become firmer, her appetite and gen-

eral health had wonderfully improved, and the wan and unhealthy hue of her face had gradually disappeared—while the spine was evidently becoming straighter. The body being stronger, we tried two hours a day, and in three months her back was so straight that her figure was an object of admiration, and no person could suspect that any deformity had ever existed.

Every reflecting mother must have observed with pain how many hours her daughters are compelled to sit at their studies, a great portion of the period being occupied in writing. During the whole of this time the spine is bent on one side and the chest contracted. If not engaged in writing, they are taken to practice on the piano-forte: here again the back, having no support, becomes weary and sinks on one side, a position still further induced by the much greater exercise given to the right hand than to the left. When worn out with music (which should be a recreation,) they, as a change, go to drawing; and here the same stooping, the same indolence of one hand and activity of the other, produce the same result; and so the education of young ladies is constantly carried on. What are the almost universal consequences? General debility, curvature of the spine, pallid faces, and spiritless forms!

When it is remembered that this system is maintained for so large a portion of every day, and that during the period of growth, when the human form is so susceptible to good or evil habits, can we wonder at the constant complaint that so many of the rising female generation are crooked? But how might all this have been prevented? The answer is simple. By a due blending of bodily with mental education, by a proper use of exercise to stimulate the unused and flaccid muscles of the body, and by the use of dancing as a cheerful relaxation to the overstrained mind.

As to the idea of dancing having an influence on the mind, Dr. Andrew Combe, in his "Physiology applied to the improvement of Mental and Physical Education," says:

In acquiring readiness and forming habits, we merely turn to account that organic law which associates increased aptitude, animation and vigor with regular exercise. It is not the soul or abstract principle of the mind which is thus changed, but simply the organic medium through which it is destined to act. In physical education we are quite alive to the advantages of repetition and practice. The same principle applies equally to the moral and intellectual powers, because these operate by means of material organs.

Dancing must have its allotted portion of time like any other lesson; and boys and girls must be taught that rudeness and coarseness are totally opposed to the free and frank manners of a gentleman or lady.

The difficulty in getting a proper degree of attention bestowed on the dancing lesson is a common complaint with masters.

James Fordyce (born 1720, died 1796,) a Scotch minister, author of poems and sermons, says, in his sermons to young women: I freely confess that I am one of those who look on with a very sensible satisfaction, well-pleased to see a company of young persons joyful with innocence and happy with each other. It seems to me there can be no impropriety in it, any more than modulating the voice to the most agreeable tones in singing, to which none, I think, will object. What is dancing, in the most rigid sense, but the harmony of motion rendered more palpable; awkwardness or ungraceful gestures can never, surely, be meritorious.

Doctor Cairus, on "Healthful Exercise," says: The exhilirating exercise of the dance is admirably suited for weak and debilitated constitutions, as, from the various evolutions, all the muscles of the body are brought into beneficial action.

We never pass along the streets, says the editor of the New York *Ledger*, of April 11th, 1857, at the hours when children are let out from school, without being reminded, by the feeble frames and dull eyes of many of these precious little ones, of the immense importance of the subject of Physical Education.

Apart from the diseases of the body which must follow the neglect of physical education, so common, it is folly to anticipate true mental culture while it prevails. *There can be no sound mind without a sound body.*

We need to go back a little, and learn of the ancients on this head. They made their gymnasiums and athletic games matters of public concern. So should we, in our schools, at least, do the same. And we should do everything else that may be needed to develope bone and muscle, and *strength of cerebral fibre*, in our children, and so cultivate not one department of their nature at the expense of another, but the *whole*.

A young man, said the Abbé Meunier, who cannot dance, should go to battle and lose a leg with all possible expedition, as he will then have a palpable excuse for his awkwardness.

In France the poorest peasant dances with grace and agility; and few scenes can be more communicative of pleasure than the rustic *Fêtes* of Provence. These are, indeed, *Fêtes Champêtres* in every sense.

As the sun declines, in that beautiful country, the villagers assemble in their gayest attire on the green lawn, attached to some noted cabaret. Two violins and a bass form the band, and the captivating *grisette* or *jolie paysanne*, each in her fanciful costume, is led out with easy gaiety by the man of her choice, and the same is much heightened by the clear softness of the climate and the warmth of character of these Southrons

with their dark flashing eyes and passionate modes of expression. Well might the Abbé, as a Frenchman, make the remarks we have quoted.

Mrs. Lydia H. Sigourney, one of the most observing and intelligent of writers, and a lady whose estimable moral virtues could not be overrated, says :—

I was once accustomed to witness dancing in a happy family, where the children, at the close of the reading and lessons which diversified the long winter evenings, rose to the music of the piano; while the parents, and even grandparents, mingling with the blooming circle, gave dignity to the innocent hilarity in which they participated. There was nothing in this to war with the spirit of the prayers which were soon to follow, or to indispose to that hymn of praise which hallowed their nightly rest.

The good tendency of dancing is beautifully illustrated in the following extract from the chapter called *The Grace*, from *Sterne's Sentimental Journey:*—

"When supper was over, the old man gave a knock on the table with the haft of his knife, to bid them prepare for the dance. The moment the signal was given, the women and girls ran all together into a back apartment to tie up their hair, and the young men to the door to wash their faces, and change their sabots; and in three minutes every soul was ready, upon a little esplanade before the house, to begin.

The old man and his wife came out last, and placing me between them, sat down upon a sofa of turf by the door.

The old man had some fifty years ago been no mean performer upon the vielle (violin), and at the age he then was of, touched it well enough for the purpose. His wife sang now and then to the tune—then intermitted—and joined her old man again as their children and grandchildren danced before them.

It was not till the middle of the second dance, when, for some pauses in the movement wherein they all seemed to look up, I fancied I could distinguish an elevation of spirit different from that which is the cause or the effect of simple jollity. In a word, I thought I beheld devotion mixing in the dance; but as I had never seen her so engaged, I should have looked upon it now as one of the illusions of an imagination which is eternally misleading me, had not the old man, as soon as the dance was ended, said that this was their constant way; and that all his life long he had made it a rule, after supper was over, to call out his family to dance and rejoice; believing, he said—"that a cheerful and contented mind was the best sort of thanks to heaven that an illiterate peasant could pay."

"Or a learned prelate either," said I.

For many years there hung framed in the Alexandria, Va., Museum,

a letter from George Washington, written about one month before his death, and directed to a committee, who had invited himself and wife to their assemblies.

MOUNT VERNON, Va., Nov. 12th, 1799.

GENTLEMEN,

MRS. Washington and myself have been honored by your polite invitation to the assemblies in Alexandria this winter, and thank you for this mark of attention. But alas! our dancing days are no more. We wish, however, all those who relish so innocent and agreeable an amusement, all the pleasure the season will afford them.

I am, Gentlemen,

Your most obt. and obliged humble servant,

GEORGE WASHINGTON.

Among the ancients, their oldest and most able men were great advocates of dancing, as a means of improving their bodily health, and of rendering themselves agreeable and useful in the daily walks of life. Socrates and Cato danced when past the age of sixty years. Many other very old men, eminent for extreme intellectuality, have, in all times, been pupils, and have obtained proficiency in the art, at a time of life when many would suppose that their graceful and dancing days were over. Among my own pupils, I once gave lessons to a gentleman who was eighty years old. He took great delight in learning the modern dances, and imparting them to his grandchildren, as well as participating in them as a beneficial exercise for himself.

Herr Cline, the great tight-rope performer, who executed, with remarkable activity, several difficult acts, including the wooden shoe or sabot dance on the tight-rope, many years ago, is no doubt well remembered. When he was over sixty years of age, he performed on the rope at a theatre in the city of New York to very large and fashionable audiences, and was so graceful in appearance, and supple in movement, that the spectators supposed he was a very young man. He is still an excellent performer, although now nearly seventy years of age.

Madame Celeste, the great pantomimist, actress and *danseuse*, made her first appearance in this country, over thirty years ago, and she is now, although a lady past sixty years of age, as attractive in exterior, as energetical in action, and as ambitious in her stage representations, as she was over a quarter of a century ago, as her performances in this country in 1866 show.

Gabriel, Antoine, Jerome and François Ravel, with many others, are wedded to our earliest recollections of popular pantomime dancing.

The whole secret of this resides in practice and determination. I have made good dancers of children aged from three-and-a-half to four years. Neither extreme old age, nor infancy can resist the attractions

of the art of dancing; all may benefit by it to an extent which words can scarcely explain.

Locke, in an essay on education, advises that children should learn to dance at the earliest possible age.—Locke on Education, Sect. 67.

Since (says he) nothing appears to me to give children so much becoming confidence and behavior, and so to raise them to the conversation of those above their age as dancing; I think they should be taught to dance, as soon as they are capable of learning it. For though this consists only in outward gracefulness of motion, yet I know not how, it gives children manly thoughts and carriage more than anything.

But you must be sure to have a good master, that knows and can teach what is graceful and becoming, and what gives freedom and easiness to all the motions of the body. And this being fixed by learning this art young, seldom leaves them when grown up. And by dancing in company, children wear off that diffidence, fear and awkwardness which might be a perpetual *Remora* to their fortunes, and which is very visible in children that are not used to company and want those advantages.*

I have had repeated instances among my young pupils, at the beginning of their practice, who seemed totally devoid of an ear for music; yet in the end have been capable of adapting the step to the music with critical exactness.

So long as dancing is cultivated civilization progresses.

"To chase the glowing hours with flying feet."—*Byron.*

In every period of existence, the art of dancing facilitates the acquisition of ease and elegance in personal deportment.

"They move easiest who have learnt to dance."—*Pope.*

There is a vice in dancing, against which pupils cannot be too carefully guarded; it is that of affectation. The simplicity of nature is the great fountain of all the graces, from which they flow spontaneously, when unchecked by affectation, which at once poisons and dries them up.

Vanity should never mislead a man in the estimate he forms of his own talents.

"Let nature, in everything, be the guide of art, and let art, in everything, aim at imitating nature."—Gallini, page 267.—The master can, doubtless, second and develope nature by means of the resources which his art furnishes him.

"The perfection of art is to conceal art."

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* John Locke, celebrated in philosophical literature, born at Wrington, near Bristol, England, on the 29th August, 1632; died at Oates, in Essex, on 28th October, 1704.

Is not that the best education which gives to the mind and to the body all the force, all the beauty, and all the perfection of which they are capable.—*Plato.*

All persons should, and do, desire to be agreeable to those whose good opinions are worth cultivating. If divested of this desire, we would soon become totally regardless of our outward deportment, and would make but indifferent figures in society.

When young people first appear in public life, external qualifications are then, in particular, of great consequence to them, and they should be qualified for the best of company by a good and graceful carriage.

"When you dance, I wish you a wave o' the sea."
Shakspeare's Winter's Tale.

Beauty, without good manners, speedily creates feelings very different from those of admiration.

Parents, who can afford to give their children a tolerable education, should have them early instructed in the rudiments of genteel, graceful, and attractive address.

The art of dancing is not only necessary, but indispensable, to those who are fond of society. The manner of presenting ones-self, and of receiving others in company with a graceful propriety, and the easy and polite demeanor which is so becoming everywhere, are acquired most effectually by those who have studied the art of dancing.

One of the principal beauties in the female character is modesty, a virtue in itself so lovely that it often captivates where a pretty face or graceful figure would be disregarded. Addison says: "If you banish modesty out of the world, she carries with her half the virtue there is in it." But while modesty is an essential virtue, timidity and diffidence are weaknesses which should be overcome.

BALL DRESS.

Dress, though often considered a trifling matter, is one of considerable importance, for a man's personal appearance is a sort of "index and obscure prologue" to his character.

Lord Chesterfield has said, "I cannot help forming some opinion of a man's sense and character from his dress." Shakspeare has written, "The world is still deceived by ornament."

The dress should be studiously neat, leaving no other impression than that of a well-dressed gentleman.

Black dress coat, black or white vest, black trowsers, white necktie, patent leather boots or pumps, and black or white stockings, white kid

gloves, hair well dressed. Coats of fancy character and colors, velvet collars and metal buttons are not proper for the opera or ball.

Ladies in dress should display the form with taste and elegance, but avoid affectation. Gentlemen look more to the *effect* of dress than to its cost.

THE BALL ROOM.

The top or head of a room is generally that part farthest from the entrance door, should the entrance be at one end of the room; but whenever the door is upon the side of a room, custom or the floor manager decides which is the head. The head of the room is never determined by the situation of the music; the orchestra is frequently located at the side of a room, which is never the head.

Your first duty on entering a ball room is to ascertain from the floor-manager (master of ceremonies) the head of the room.

The master of ceremonies is the *arbiter elegantiarum* of the ball room, who directs and superintends the arrangements for the time being, to whom all appeals must be made, whose authority is unquestionable, and decisions final; with such powers as these, it is scarcely necessary to add, he should unite the knowledge of the proficient with the manners of a gentleman; and while his dictum is without appeal, it should never seem peremptory. It is apparent the office is a very delicate one, and as the appointment is most flattering to the individual, the responsibility is considerable and not lightly to be encountered.

A lady or gentleman wishing to dance, and not being provided with a partner, should apply to the master of ceremonies.

The master of ceremonies is the arbiter in all disputes, who, with the parties at variance, leave the room.

ETIQUETTE.

Invitations to a ball or party should be issued, if possible, eight days before it takes place.

Go to a private party as near the hour invited as possible.

On entering a private house to join an evening party, you should, as soon as convenient, pay your respects to the host and hostess. If you are late, and they should be in the rooms where the party is dancing, you must await your opportunity to pay them your respects.

The necessary introductions to the company are obtained through the lady and gentleman of the house, or some member of the family. On leaving a private party you should not allow your departure to be par-

ticularly noticed, or to interfere with the general arrangements, but should find your host and hostess and return them thanks for the enjoyment you have received, and express to them your regret that you must leave.

Invitations to a party are issued in the name of the mistress of the house, and to her answers are to be sent.

Of a family containing sons and daughters, one card is to be sent to the master and mistress, one to the daughters, and a third to the sons.

If any guest is staying with the family invited, a distinct card must be sent. These are all enclosed in an envelope unsealed, and directed on the outside to the mistress of the house.

Answers should be sent in the course of the next day or the day following.

In ordinary cases, the safest way is to send one answer for the females and one for the males, enclosed in one fold.

The sons and daughters of the lady by whom the party is given should dance as little as possible during the evening, as their time will be required to entertain the guests. They should also avoid talking in a loud voice, and hoping that everybody finds everything agreeable.

If a servant offends you by any grossness of conduct, never rebuke the offence upon the spot; it only gives rise to a scene.

A gentleman, attending a lady to the assembly room, will see her to the ladies' dressing-room, and then repair to the gentlemens', to divest himself of his hat, overcoat, &c.; and having adjusted his toilet and drawn on his gloves, will await at the portal of the ladies *entrée salon* for the lady or ladies he accompanied, and usher them into the ball-room.

After the promenade music ceases as a preliminary to the commencement of the dancing, the dancers will take their positions on the floor at the sound of the trumpet, or by the announcement of the master of ceremonies. Universal custom requires that a gentleman escorting a lady to a ball or party should, when practicable, be her first partner in the dance as soon after their entrance to the ball-room as may be convenient.

Ball-room introductions cease with the object, viz: dancing; nor subsequently can the gentleman anywhere else approach the lady, by salutation or in any other mode, without a re-introduction of a formal character. The lady may, at her election, on meeting the gentleman afterwards, salute him or not; but it awaits her pleasure and discretion.

In a ball-room never address a lady unless properly introduced.

When the Quadrille or other dance is over (for which the introduction was made) the acquaintance ends; nor can the gentleman invite the same lady to dance again, unless he is again introduced; the acquaintance ends with every dance.

Never introduce one person to another without knowing that it is agreeable to both.

Gentlemen are introduced to ladies, not ladies to gentlemen. Ladies should be first consulted.

Occasionally in the ball-room and at private parties, a very improper habit of criticising others who are present is indulged in.

This should always be avoided as beneath the character of a gentleman or lady. A true gentleman or lady will never so far forget themselves as to wound the feelings of those with whom they may be associated.

A gentleman should never form an engagement with a lady while she is engaged in dancing with another.

On being introduced to a lady for the purpose of dancing, you bow respectfully and say, "Can I have the pleasure of dancing the next set (or waltz or whatever the dance may be) with you?" The lady, if she be not engaged, with a gentle inclination, will reply, "With pleasure, sir."

In private parties, introductions are not considered necessary; the fact of your being invited is a voucher for your respectability.

When a lady civilly declines to dance with you, do not take any notice although you see her afterwards dancing with another. Ladies are not obliged to tell their reasons, neither to show them.

After engaging your partner for a Quadrille, secure a couple if possible for your vis-à-vis.

Do not neglect your partner (pro. tem.) to hold protracted conversation with others, in the same or other sets.

On the finish of a dance, leave your partner as near to the seat you received her from as possible, unless she request you to lead her to another.

Lord Chesterfield very justly remarks that in mixed companies of the sexes, whoever is admitted to make part of them, is for the time at least, supposed to be on a footing of equality with the rest.

In offering refreshments, bouquets, or any other attention to a lady, avoid being too urgent, as it often gives offence.

Ladies should not leave a ball-room assemblage unattended.

The etiquette of the Ball-Room varies slightly in country places, and in different cities. In country ball-rooms generally, a gentleman may ask a lady to dance with him, and enter into conversation or promenade with her through the room; but in the city an introduction must take place before the gentleman can be entitled to offer himself as a partner; and though he may be intimately acquainted with a lady, it is considered proper for him to ask the consent of the person accompanying her; unless that person delegates the floor-manager or some other gentleman

to perform that duty in his stead; in such cases he will apply to the proper parties. This consent must be obtained for each and every dance.

Floor-managers or teachers of dancing, when attending a ball, have no right to introduce partners to ladies, unless the ladies or their gentlemen escorts so request it; notwithstanding the lady may be the teacher's own pupil.

A gentleman having ladies under his charge may address a stranger and offer him a partner.

When there is a difference with regard to the pre-occupancy of a place in a set, a quiet appeal to the floor-manager or master of ceremonies should settle the matter.

It is improper to leave one set and go to another, unless you have been directed to do so by the floor-manager or master of ceremonies; you have the right, however, to retire from a set and be seated, should an objectionable party take a place in the same set after you have formed there. It is improper for two gentlemen to dance together when ladies are present. Two ladies may dance together, if they wish, without infringing proper etiquette, as privileges are always accorded to them which may not be claimed by the other sex.

Ceremonies vary in every country, but true politeness is everywhere the same, which is generally the result of proper cultivation.

Etiquette is moulded in Europe by the custom of courts, so that the forms of politeness in each nation are distinct, but good breeding readily conforms to all modes with ease and grace. For instance: at Vienna men always make courtesies instead of bows to the Emperor; in France nobody bows to the Emperor or kisses his hand; but in Spain and England bows are made and hands are kissed. Thus every court has some peculiarity, which those who visit it ought previously to inform themselves of, to avoid blunders and awkwardness.

In London the laws of the court dancing tribunal are administered by a *Gynesocracy*, viz: twelve persons of the first rank, four Duchesses, as many Marchionesses, and the same number of Countesses. To these are added a sub-committee of ladies, chosen more for their wealth and influence than for their rank. All measures originate with this committee, to be referred for approval to the upper house.

The lady patronesses are chosen from this two fold council. The royal personages may consent to be at the head of the list, but take no part in this government of women. To be eligible to membership in this Terpsichorean temple of London *haut ton*, the qualifications must be fortune, rank, accomplishments, or the antiquity of their family; thus are tickets granted or rejected agreeably to this scale.

All introductions are through the auspices of the sub-committee, and

once introduced, they are deemed a passport to family intimacy. The ordeal is of a searching nature, and the entree of difficult attainment.

In France a gentleman, without an introduction, may ask any lady to dance with him; but then he must restore her to her seat, immediately after the set is concluded, and may not enter into individual conversation with her after the dance is over, such being deemed a wise precaution, rendered the more necessary, perhaps, from the greater liberty allowed in forming the partnership.

In England, on the other hand, a regular introduction must take place between the parties before a gentleman can be entitled to offer himself as the partner of a lady; but this indispensable ceremony having been gone through, he is at full liberty both before and after the dance to take his seat by her side, or promenade with her through the room, without being considered guilty of presumption in so doing; he may also invite her to partake of refreshments, which she can decline or accept.

GLOSSARY OF FRENCH TERMS FREQUENTLY USED IN QUADRILLE DANCING.

ASSORTIMENT DU QUADRILLE.—A set of quadrilles.

CHAÎNE ANGLAISE—English Chain.—Two couples right and left to opposite sides and back.

DEMI CHAÎNE ANGLAISE.—Half right and left.

BALANCÉ.—Set or setting.—It implies that a certain portion of time is to be occupied in the performance of a step or steps, to be danced in one and the same place. In a few Quadrille figures, the balancé is omitted, and a walking or galop movement to the opposite side and back is substituted.

CHAÎNE DES DAMES.—Ladies chain. Two opposite ladies advance to the centre, give right hands, pass on and turn opposite gentleman with left hands, and return to places in the same manner.

TOUR DES MAINS.—Turn, giving both hands to opposite person and resuming places.

DEMI PROMENADE.—Half promenade.

TRAVERSEZ.—Cross over to opposite place.

RETRAVERSEZ.—Return to place.

DOS-À-DOS.—Back to back. Two opposite persons pass round each other, back to back, and back to places.

Dos-à-Dos en Quarré.—The four couples forward to the centre, and turn back to back in the form of a square, each gentleman passing his lady in front of him, and all finishing with their backs to the centre.

Demi Tour à Quatre.—Four hands half round.

Chassez Croisez tout les Huit et de Chassez.—Gentlemen all change places with partners, and back again.

Les Dames en Moulinet.—Ladies cross right hands half round and back again with left hands.

Pas d' Allamande.—Pas d' Allamande is quite different from the Allamande figure. The Pas d'Allamande is a movement of the arms, when the gentleman takes either hand of the lady and passes her under his arm on either side; there are a variety of these movements which properly belong to the dance called the Allamande.

Grande Promenade tout les Huit.—All eight dancers promenade.

A la Fin.—Finish.

Chaîne des Dames double.—Double ladies chain, which is performed by all the ladies commencing at the same time—thus: four ladies cross right hands, go half round, and turn opposite gentlemen with left hand; cross right hands again, go half round, and turn partners with left hand.

Moulinet.—Hands across, or cross hands.

Balancez en Rond.—All join hands and set in a circle.

Le Grand Tour de Rond.—All join hands in a circle and move to the left around to places.

A vos Places.—To your places.

Tour à Coin.—Turn the corners.

Pas de Basque.—This step is peculiar to Southern France, and bears a strong resemblance to the step of the Redowa.

La Grande Chaîne.—Right and left all round.—All eight pass round until they regain their respective places, giving alternately their right and left hands, commencing with the right to partners.

En Avant.—Advance forward.

En Arrière.—Retire backward.

Chassez à Droite et à Gauche, } Chassez, move sideways in a straight
Chassez et Déchassez, } line to the right and left.

Les Trois.—First couple join hands and cross over between the opposite couples, while the latter separate, pass outside to opposite places; then leading couple separate, and the opposite couple pass between them all regaining their first places.

Chassez Ouvert.—Chassez from your partners.

Le Grand Quarré.—Grand Square.—The leading couples advance to centre together; at the same time the side couples separate from

each other sideward, the ladies to their right corners and the gents to their left corners. They (the sides) move into the places of the leading couples, while the leading couples glide into the vacated sides. The sides then move up to centre, while the leading couples separate, as the sides did, to reach the corners, and so to their own places, while the sides move by the right and left into their own places. This figure is effected by four distinct movements for each person; *all* must *move together*—each dancer making a square in one corner of the cotillion, and the whole figure makes the *Grand Square.*

DEMI QUEUE DU CHAT.—Half promenade four.

DEMI ROND.—Half round.

BALLOTEZ.—A setting step of four times in the place.

A DROITE.—To the right.

FIGUREZ DEVANT.—Dance before.

FIGUREZ À DROITE.—Dance to the right.

A GAUCHE.—To the left.

LA MAIN.—The hand.

VIS-À-VIS.—Face to face (opposite.)

TOUR SUR PLACE.—Turn in place.

PROMENADE OR QUEUE DU CHAT.—Promenade and Queue du Chat are the same.

GRANDE (all) PROMENADE.—All the couples, one following the other, move around within the limits of their own set until they have regained places.

DEMI PROMENADE.—Half promenade is performed by the opposite couples moving in a half circle, round to, and taking each others situation; if this circle was continued round to places, it would then be the whole promenade of two couples.

EMBOIETTÉ.—A step in Quadrille dancing generally used to retire with.

LE PREMIER CAVALIER.—The first gentleman.

LA PREMIÈRE DAME.—The first lady.

LES QUARRÉS.—The squares.

LE PETIT QUARRÉ.—The small squares. The first couple describe squares, with the lady and gentleman on the right and left.

RIGADOON.—A setting step used in Quadrille dancing.

LA POUSSETTE.—Is performed by holding the lady's hands and making her retreat, then she does the same by her partner.

DEMI POUSSETTE.—Two couples join hands with partners and promenade round each other to places.

THE FIVE POSITIONS.

The five positions for private dancing are as follows:

First Position. Both heels together, the toes turned out at right angles, the body erect. Let your arms hang naturally by your side, your fingers grouped together. Ladies should hold their dresses with the tips of their fingers and thumb.

Second Position. Weight of body over left foot, point toe of right foot on a direct line to the right, heel of right foot slightly raised.

Third Position. Heel of right foot in the middle or hollow of left foot.

Fourth Position. Right foot directly forward, toe touching the floor, heel raised.

Fifth Position. Heel of right foot against toe of left, same positions for left foot commencing from first position.

GENTLEMEN.—THE BOW.

Step off with right or left foot to second position, draw the other foot to first position and bow slightly.

LADIES.—THE COURTESY.

Step off with right or left foot to second position, draw the other foot to fifth position behind, and passing the position a few inches, slightly bending both knees and bowing.

N. B.—Avoid bending the knees too much, or bowing too low.

THE FRENCH QUADRILLES.

The French Quadrilles (Country dance or Contre dance, Contra dance—from the dancers being placed opposite each other) were first performed by two couples, one couple facing the other. They were first introduced in France about the middle of the reign of Louis the Fifteenth, or about A. D. 1760.

During the first part of the present century Quadrilles disappeared for a time from the Parisian ball rooms, to make way for the "Ecossaise" once more. The Ecossaise was first brought out in 1750, as we learn from Voltaire's letters, for his neice, Madame Denis, greatly distinguished herself in it. It consisted mainly of hands across and down the middle.—*London Athenæum.*

During the reign (1824 to 1830) of Charles the Tenth of France, the cotillion was rendered fashionable, and occasioned considerable amusement.

The figures of the Quadrille only differ from the old German Cotillon by leaving out a portion of the changes; being much shorter and fre-

quently composed of figures that require but four persons to their performance; as in the first set of French Quadrilles that were publicly danced, viz: "Le Pantalon," "L' Ete," "La Poule," and "La Trenise," neither of which require more than four persons in their performance.

Two couples were afterwards added and formed the sides of the square; thus the French Quadrille and the English Cotillion are formed precisely alike.

Many Cotillion figures are now introduced in Quadrille dancing that require eight persons, and most of the finales (or finishing dances) contain some figure or figures requiring that number in their performance.

Occasionally Quadrilles are danced in sets of eight, twelve, or sixteen persons; but the set of eight is best calculated for general convenience and enjoyment.

STEPS FORMERLY USED IN QUADRILLES.

Sissone Balote,	Emboiettes,	Glissade,
Balancez,	Pas de Bourrée,	Chassé,
Pas de Basque,	Coupé Baloté,	Coupé Dessus,
Jeté,	Coupé Dessous,	Assemblé,
Changement de jambe,	Temps de cuisse,	Echappé,
Entrechat, *Capers, cutting,*	Rigadoon,	

together with many others, according to the taste of the teacher and dancers.

The Pas Marché, or walking step for Quadrille, was first used about 1835. Two steps are counted to each measure of music.

Among the highest circles in Europe and America nothing more than the correct musical step, a graceful walk, with a knowledge of the figures, is deemed necessary for taking part successfully in a fashionable Quadrille.

The dancing of society, as it exists at present, may be considered as entirely distinct from that of the theatre.

It has its beauties and its steps proper to itself alone, having nothing in common with that which is applauded upon the stage.

Private dancing has a peculiar softness which would hardly be perceivable on the stage; so stage dancing would have a rough and ridiculous air in a room.

The change of manners and customs, the fickleness of fashion, and, above all, the exigency of the modern *laiser aller*, have doubtless greatly

contributed to the giving up of the formal dances of some few years since.

It would be an error to suppose that the new dances, despite their apparent facility of acquirement, can in the least dispense with those preliminary exercises which give ease to the body, are the necessary preparation for the steps and attitudes, and which have in all times formed the foundation of every description of dance.

A master ought to avoid giving, under the title of such and such a foreign dance, a fanciful step which will be only a counterfeit, and have derived its birth (in all probability) from the head of the master himself.

The want of unity in teaching is injurious to all.

FORM OF THE QUADRILLE OF FOUR COUPLES.

Each lady standing to her partner's right, all occupying a space of about ten feet square.

The first couple (in each and every set) is that couple nearest the head of the room, with their backs to the head, facing the centre of the Quadrille.

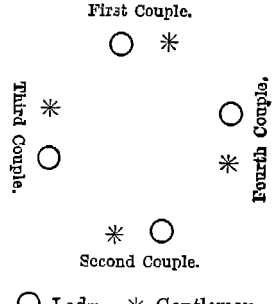
The second couple opposite (vis-à-vis) and facing the first.

The third couple to the right of the first.

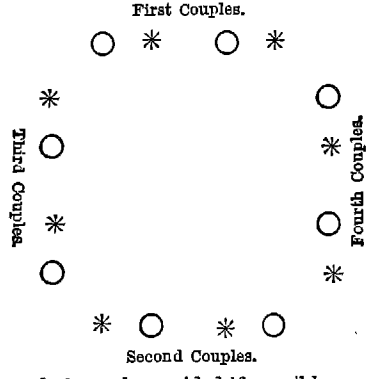
The fourth couple opposite the third.

A set of Quadrilles is usually composed of five parts or numbers, each number consisting of two or more figures.

THE FORM OF A SET OF FOUR COUPLES.



DOUBLE QUADRILLE.



Double sets should always be avoided if possible.

The music of a figure generally consists of a strain of eight measures to a part. There are, however, some figures that require sixteen measures, and some again that only take four measures.

As soon as all the sets are formed, the floor-manager gives a signal to the leader of the music to begin, upon which the dancers all salute each other; the gentlemen bow, the ladies courtesy, first to partners, and then to corners (each lady to the gentleman on her right, each gentleman to the lady on his left.)

These salutes are made during the first strain of eight measures of music or introductory part. On many occasions the bow and courtesy to the first eight measures are dispensed with. At the commencement of the second strain the figure begins.

Eight measures of music are played as an introduction prior to commencing the figures of every number, during which (except to the first number) the dancers remain standing. There are a few Quadrilles, however, to which this does not apply. In the *Lanciers* three chords are given by the band as an introduction to the fifth or last number, after which chords the dancers begin the figure.

Quadrilles are frequently called square dances.

QUADRILLE FRANÇAIS, (OR FIRST SET.)

(Also known as the *Plain* or *Standard Set.*)

No. 1.
LE PANTALON.

Measures.

RIGHT AND LEFT (*Chaîne Anglaise*) 8

The first and second couples cross over, each giving their right hand to opposite person, their left hand to partner, turning half around and facing the centre, thereby changing places with the opposite couple. Repeat the same to regain places.

N. B.—Giving the right hand to opposite person is generally omitted.

BALANCÉ, or give right hand to partner's right, left hand to partner's left, face each other, execute a sliding step sideways to the opposite side, and back again without changing sides with partner; or, instead of the sliding step, walk across eight steps, and return in the same manner, or polka across and back. . 8

Originally, Balancé was performed by setting to partner . 4 } 8
And turning each other with both hands . . . . . 4 }

LADIES CHAIN, (*La Chaîne des Dames,*) 8

The two ladies give right hands to each other, cross over, and turn the opposite gentleman with left hand. Return to places in the same manner.

BALANCÉ, (same as before,) Originally, half promenade and half right and left.

Le Pantalon is performed twice; first by the head couples, (1st and 2d,) and afterwards by the side couples, (3d and 4th.)

No. 2.
L'ETE.

FORWARD TWO :—
First and second couples forward and back. . . . 4 }
Cross over, each passing the opposite person on the right, the two ladies passing between the two gentlemen. . . 4 } 16
Chasse to the right and left, the gentlemen walking four steps backward, the ladies walk four steps forward, following the gentlemen, ... 4 }
Repeat to the left in the same manner, the ladies walking backward. . . . . 4 }

Recross to places. Do not change sides with your partner during the entire figure.

Measures.

BALANCÉ, ... 8

L'Eté is performed four times, twice by the first and second couples, and twice by the third and fourth. Originally forward two was performed by two persons at a time, commencing with the first lady and opposite gentleman, and in the same manner until all in their order had executed the figure.

All the figures in a Quadrille are governed by a common centre; no matter if you go forward, backward, or sideward, the movement is still controlled as if you faced the centre of the set.

Frequently the following manner of executing the forward two is indulged in, but it is not orthodoxical.

Forward and back, cross over (ladies passing between.)
Chassé Croisé, (cross and recross partners.)
Recross to places (ladies passing between.)

No. 3.

LA POULE.

RIGHT HANDS ACROSS,

First and second couples cross over (ladies passing through the centre) without changing sides with partners, ... 4

Walk backward to centre of set. All join hands in a circle, right hands to partners, ladies' arms being crossed, the gentlemen's arms apart, ... 4

BALANCÉ (in a circle) 4

HALF PROMENADE to opposite couple's place, (joining both hands with partner's, right hands above the left (right hand to right hand, left hand to left hand), ... 4

TWO LADIES FORWARD AND BACK, ... 4

TWO GENTLEMEN FORWARD AND BACK, ... 4

FORWARD FOUR AND BACK, ... 4

HALF RIGHT AND LEFT TO PLACES, ... 4

The entire figure is danced twice by the first and second couples, and twice by the third and fourth couples.

Originally Right Hands Across was performed by the first lady and opposite gentleman crossing over into each other's places, giving right hands; recross to places giving left hands, retaining hands, giving right hands to partner's right hand and balancé four in line. Half Promenade, &c.

No. 4.

LA PASTOURELLE,

Measures.

FORWARD FOUR.

First and second couples forward and back, forward again, and leave first lady with opposite gentleman, (to his left) who returns with the two ladies to his place; the first gentleman retires alone to his place, ... 8

FORWARD THREE AND BACK, ... 4

Forward again and leave both ladies with opposite gentleman (originally forward three and back twice), ... 4

FORWARD THREE AND BACK, ... 4

Forward again and form a circle of four, (originally the first gentleman performed a solo), ... 4

HANDS FOUR HALF ROUND, exchanging places with opposite couple, 4

HALF RIGHT AND LEFT TO PLACES, ... 4

Danced four times, the second lady crossing over the second time. Third and fourth couples in their order.

No. 5.

LA FINALE.

LADIES CHAIN, ... 8

FORWARD TWO (same as No. 2), ... 16

BALANCÉ (or all promenade round within the circle of their own set), ... 8

Danced four times, twice by the first and second couples, and twice by the third and fourth couples.

ALL CHASSÉ CROISÉ, ... 8

The ladies passing to the left in front of the gentlemen, and the gentlemen passing to the right at the same time and back again to places. All salute (bow and courtesy.)

The gentleman offers his arm to his partner and conducts her to a seat.

CHASSEZ À DROITE ET À GAUCHE,

CHASSEZ TO THE RIGHT AND LEFT.

Chassez across, and Chassez to the right and left, &c., are terms that frequently occur in Quadrille dancing. There is also a step called Chassé, which induces many persons but slightly acquainted with dancing to suppose that where the directions are given to Chassez to right and left, &c., that it must be done with the Chassé step notwithstanding the Chassé step may very properly be applied to these movements; yet there are other steps equally suitable.

QUADRILLE SOCIABLE.

Measures.

HEAD COUPLES RIGHT AND LEFT, ... 8
SIDE COUPLES RIGHT AND LEFT, ... 8
ALL THE LADIES BALANCE TO RIGHT and exchange partners, . . 8
ALL PROMENADE, ... 8
HEAD COUPLES LADIES CHAIN, ... 8
SIDE COUPLES LADIES CHAIN, ... 8
ALL THE LADIES BALANCE TO THE RIGHT and exchange partners, . 8
ALL PROMENADE, ... 8
ALL HANDS HALF ROUND to the left and reverse, ... 8
LADIES BALANCE TO THE RIGHT, ... 8
ALL PROMENADE, ... 8

There is no positive rule as to what figure shall be called in the Quadrille Sociable. The choice is left entirely to the prompter.

BASKET QUADRILLE. MUSIC—"*Life Let us Cherish.*"

FORWARD TWO, BALANCE, } same as No. 2 Quad. Franc, ... } 16 8
ALL THE LADIES HANDS ROUND in the centre to the left and reverse, 8
ALL THE GENTLEMEN HANDS ROUND on the outside to the left and reverse, ... 8

Finishing with the ladies to the right of their partners.

(Here a pause occurs in the music), during which the gentlemen raise their hands joined, so as to allow the ladies to pass backward and rise on the outside with their hands joined in front of the gentlemen, forming a basket.

ALL BALANCE in this position, ... 4
TURN PARTNERS to places, ... 4

To be executed four times. The third and fourth times, the gentlemen in the centre, and the ladies outside.

CHEAT, OR COQUETTE.

FIRST COUPLE BALANCE TO THE RIGHT.

THE FIRST COUPLE FORWARD TO THE COUPLE ON THE RIGHT (third couple), and balancé at the same time; the third couple balancé to the first as they approach them 4
Turn the opposite person with both hands 4

Measures.

It is optional whether you turn the person with whom you balancé, or exercise the privilege to cheat; one may extend their hands to the opposite person, and when they attempt to turn them, suddenly turn away, and turn some one else; hence its title—the cheat.

BALANCE TO NEXT COUPLE (second) and turn 8
BALANCE TO NEXT COUPLE (fourth) and turn 8
BALANCE TO PARTNER and turn 8

Counterpart for the others.

The Cheat is generally introduced as No. 4, after three numbers of the Quadrille Français, and followed by the Jig as No. 5.

JIG No. 1.

HANDS ALL ROUND 8
ALL THE LADIES BALANCE TO THE RIGHT: (each lady balances to, and turns, with both hands, the gentleman on her right . . 8
BALANCE TO AND TURN NEXT GENTLEMAN on the right 8
BALANCE TO AND TURN NEXT GENTLEMAN 8
ALL BALANCE TO PARTNERS AND TURN 8
HANDS ALL ROUND 8
ALL THE GENTLEMEN BALANCE TO THE RIGHT: (executing the figure in the same manner as the ladies.) 32
HANDS ALL ROUND 8
ALL CHASSÉ CROISÉ 8

JIG No. 2.

MUSIC—"*White Cockade.*"

HANDS ALL ROUND 8
FIRST COUPLE BALANCE TO RIGHT, AND FOUR HANDS ROUND . . . 8
SAME COUPLE BALANCE TO LEFT, AND FOUR HANDS ROUND . . . 8
HANDS ALL ROUND 8

Counterpart for the others.

Finish with, "All Chassé Croisé."

STAR FIGURE.

ALL PROMENADE 8
FOUR LADIES FORWARD AND BACK 4
GENTLEMEN THE SAME 4
FOUR LADIES CROSS RIGHT HANDS AND GO HALF ROUND 4
LEFT HANDS BACK—retain left hands and give right hands to partners 4

Measures.

ALL BALANCE 4

TURN PARTNERS TO PLACES 4

Repeat. Third and fourth times, gentlemen forward and back first, "Cross right hands," &c. Finish with, "All Chassé "Croisé," and salute partners.

GAVOTTE.

LADIES' CHAIN 8

SIDES FOUR: the first and second couples lead to the couples on their right, (who advance to meet them,) then retire, all forward again and exchange partners; the gentlemen taking each others' places, and the ladies remaining in their own places opposite their partners, forming two diagonal lines, parallel with each other 8

FIRST LADY FORWARD AND BACK TWICE 8

OPPOSITE GENTLEMAN THE SAME, (being opposite his partner.) . . 8

RIGHT HAND ACROSS, (same two,) 4

LEFT HAND BACK 4

FORWARD TWO, (same two,) 4

DOS-À-DOS, (same two,) forward and go round each other back to back, and return backward to places in line 4

ALL FORWARD AND BACK; forward again, and turn partners to (original) places. 8

All the above to be executed four times; the first and second times, the head couples lead to the right, causing the side couples to move to the left; the third and fourth times, the side couples lead to the right, causing the head couples to move to the left. In executing the figure the second time, the second lady will forward and back twice, &c.; the third time, the third lady, and the fourth time, the fourth.

MARCH QUADRILLE.

FIRST COUPLE PROMENADE ROUND inside and face outward, (keeping within the limits of their own set, but facing the head of the room) 8

SECOND COUPLE PROMENADE ROUND first couple, and fall in behind first couple 8

THIRD AND FOURTH COUPLES, the same, in their order 16

It has recently become customary to substitute the following for the above :—First couple turn round and face outward, the

lady on the gentleman's right, the second couple remaining in their places; the third and fourth couples falling in line, between first and second couples, as in No. 5 of Lanciers, the whole occupying 8 measures of music; then the music ceases, and the floor-managers arrange the sets in two or more lines, after which the march and music begin.

LADIES MARCH TO THE RIGHT, GENTLEMEN TO THE LEFT. The top lady (the lady who is on the extreme end of the line, and nearest the head of the room) turns to the right, and at the same time, the top gentleman turns to the left; all the ladies following top lady; all the gentlemen following top gentleman; they march to the lower end (or foot) of the room, where partners meet and march in couples (arm-in-arm) to the head of the room. This may be repeated or continue marching in couples in a zig-zag manner according to the fancy of the leader, or floor-manager, always finishing by marching in a straight line from the foot to the head of the room, and stop; the couples now separate and form in lines, facing each other; the ladies on one side, the gentlemen opposite.

TOP COUPLE BALANCE, (commencing with the music) or forward and back; forward again, and turn partner with both hands; chassé or valse down the middle, stopping below the last couple; as soon as the top couple commences to chassé down the middle, the next couple repeat the figure, and so on, for the rest. As each couple leaves the head of the room, the others move up; so that every couple start from the same place, and take their position below the previous couple. When the top couple arrive again at the head of the room,

ALL FORWARD AND BACK; forward again and turn partners to places (in Quadrille form), as occupied previous to commencing the march; after which one or two figures may be danced.

MINUET.

	Measures.
FIRST AND SECOND COUPLES FORWARD AND BACK.	4
DOS-À-DOS	4
SIDES FOUR AND EXCHANGE PARTNERS	8
LADIES' CHAIN ALL: same as ladies' chain in 1st No. Quadrille Français, except that it is performed with the same couple that you exchanged partners with; the entire set executing the figure at the same time	8

Measures.

ALL FORWARD IN TWO LINES AND BACK 4
TURN PARTNERS TO PLACES 4

Repeat all the above, after which side couples lead the figure.

WALTZ QUADRILLES,

now seldom danced, were at one time very popular as well as pretty. Figures from some of the standard Quadrilles were selected and danced to Waltz music. Each figure terminating by a Waltz round by all the couples.

QUADRILLE—NINE-PIN.

Music in two-four or six-eight time, (very lively.)

This dance is also known as the PRISONER, WILD IRISHMAN, MISS TUCKER, and OLD DAN TUCKER. It is danced by four couples, and a gentleman in the centre, who is considered as the nine-pin.

HANDS ALL ROUND THE NINE-PIN.

NINE-PIN RIGHT AND LEFT; the gentleman in the centre gives his right hand to the first lady, his left to the next, his right to the next, and his left to the fourth.

LADIES HANDS ALL ROUND THE NINE-PIN; all the ladies (without the gentlemen) join hands and form a circle round the nine-pin, turning to the left.

ALL PROMENADE.

GENTLEMEN HANDS ROUND THE NINE-PIN; (here a signal is given by the orchestra, such as a roll of the drum, a pause in the music, a whistle, or in any other manner, according to the taste of the leader,) at which signal the gentlemen all rush for partners. The gentleman so unfortunate as not to secure a lady becomes in his turn the nine-pin. The music recommences, and the figure is repeated ad libitum. Finish with Polka all around the room.

N. B.—The prompter can vary the figure to suit the occasion, and give the signal in any part of the dance. At the given signal, no gentleman can secure a partner, unless he is on her left.

This dance is occasionally executed in the following manner: All the company present (each gentleman with a lady) form one grand circle, with a gentleman in the centre; they all move round to the left; the gentleman in the centre selects a partner, and as he approaches her the circle stops moving. The gentleman then turns (with both hands) the lady he has selected, after which the prompter calls right and left all round, (or grand chain,) which continues until the prompter calls all promenade to places, which being done, the music and figure stop;

the gentleman left without a partner takes his place in the centre, and the figure is repeated.

The dance can be performed with two gentlemen in the centre instead of one.

DESCRIPTION OF THE FIGURES OF THE QUADRILLE MAZOURKA,

As Arranged by Cellarius, at Paris, in 1844.

INTRODUCTION.

Wait eight measures (take hands round.)
Grand round to the left (eight measures,) to the right (eight measures.)
All the couples make a *tour sur place.*
(Holubiec,) forward (eight measures) and backward (eight measures.)

Figure A.

Right and left (Chaine Anglaise,) top and bottom couples (eight measures.) Top and bottom couples advance, then the two ladies cross over, the two gentlemen give each other their left arms crossed at the elbow, then make a half-turn very rapidly, change ladies, and make a *tour sur place* forward (eight measures.) Repeat this figure to return to places (sixteen measures.) Side couples repeat the same figure (thirty-two measures.)

Figure B.

Wait eight measures. Top and bottom couples forward and back (eight measures.)

They cross by their right to change places (four measures,) and make the *tour sur place* forward (four measures.) They repeat this figure to return to places (sixteen measures.) The same figure for the side couples (thirty-two measures.)

Figure C.

Wait eight measures. Top and opposite ladies cross over (four measures,) re-cross, giving the left hand, and stop in centre of Quadrille; the gentlemen then give the right hand to the right hand of their partners, and place the left around their partner's waist (four measures.) In this position, and without the ladies quitting each others' left hands, they make a half-turn to change places (four measures.)

The gentlemen, without quitting the waists of their ladies, make a *tour sur place* (four measures.) The two couples then cross right hands

(Moulinet,) once round (six measures.) Retire by taking partners' hands (two measures.)

Same figure to places, (omitting the hands across,) (Moulinet the second time,) (sixteen measures.)

Side couples repeat the same figure (forty measures.)

Figure D.

Wait eight measures. The first couple promenade round the centre of the set (eight measures.)

Petit tour forward and backward (a reverse,) (eight measures.)

The Graces. The gentleman again sets out in advance, makes his partner pass to the left, and without quitting her hand, takes with his other hand from the opposite couple the lady, who takes behind the back of the gentleman the hand of the first lady (four measures.) Advance and retire by three in this position (four measures.) The gentleman stoops and passes under the ladies' arms (four measures.) One round in this position to the left, at the end of which the opposite lady so taken is returned to her partner (four measures,) who with her performs a *tour sur place.* The first couple then promenade to places, and execute a *tour sur place* (eight measures.)

Same figure for the three other couples (one hundred and twenty measures.)

Figure E.

Wait eight measures. Half right and left; the gentlemen then, without quitting the left hand of their ladies, pass their right arm under the left arm of their ladies, to take them by the waist (four measures;) in this position they make the *tour sur place* backward (four measures,) repeat the same to places (eight measures.) Hands four (in a circle) half round to the left (four measures.) A *petit tour* (four measures,) the same to places (eight measures.) Right and left (eight measures.)

Tour sur place forward (four measures,) and backward (four measures.)

Same figure for side couples (forty-eight measures.)

Finale.

Grand round all to the left and to the right (sixteen measures,) and a *GrandeChaine plate* (right and left all eight round;) when the partners meet in places, make the *tour sur place,* or, Mazourka turn in place at pleasure (sixteen measures.)

LANCIERS QUADRILLE.

No. 1.

Measures.

First and Second Couples Forward and Back, ... 4
Forward Again and Turn (each the opposite person with both hands,) to places, ... 4
Cross Over *(Les Tirois,)* first couple passing between the second (without turning partners,) 4
Return to Places, second couple passing between first, . . 4
All Balance to Corners (all the ladies balance to gentlemen on their right; at the same time all the gentlemen balance to ladies on their left,) turn with both hands and return to places. . . 8

Repeated by head couples. Second time in "Cross Over," second couple first passes between.

Counterpart for the others.

No. 2.

First and Second Couples Forward and Back, ... 4
Forward Again, and Leave Ladies in the Centre (facing partners,) 4
Chassé to Right and Left, ... 4
Turn to Places (giving both hands,) 4
All Forward and Back in Two Lines, ... 4
Forward Again and Turn Partners to Places, ... 4

Repeated by head couples; ditto sides.

In forming two lines, first and second times, side couples separate from their partners, and join the head couples, making two lines of four in a line; third and fourth times, the head couples separate and join side couples.

No. 3.

First and Second Couples Forward and Back, ... 4
Forward Again and Salute (Courtesy and bow), and back to places, 4
Ladies Chain, ... 8

Repeated by head couples; ditto sides.

No. 4.

First and Second Couples Lead to the Right and Salute, . . 4
Lead to the Left and Salute, ... 4
Return to Places and Salute Partners, ... 4
Right and Left, first and second couples, ... 4

Repeated by head couples; ditto sides.

No. 5.

Measures.

Begin with the music.

GRAND CHAIN (right and left all round), ... 16

FIRST COUPLE PROMENADE ROUND inside and face outward (in place); third, fourth, and second fall in behind, ... 8

ALL CHASSÉ CROISÉ, AND BACK, ... 8

PROMENADE, ladies to the right, gentlemen to the left, meeting at the foot, and coming up with partners, then separate in two lines, ladies on one side, gentlemen opposite, ... 8

ALL FORWARD AND BACK, ... 4

FORWARD AGAIN, and turn partners to places, ... 4

The entire number is executed four times; the other couples in their order lead the figure. After the fourth time, finish with a Grand Chain, to which is frequently added Polka round the room *ad lib.*

The Lanciers Quadrille originated in England, was danced in America in 1825, and introduced in France by Laborde in 1836. I have now in my possession a copy of the music published February, 1827, by E. Riley, 297 Broadway, New York.

CALEDONIAN QUADRILLE.

No. 1.

FIRST AND SECOND COUPLES CROSS RIGHT HANDS AND GO HALF ROUND, 4

LEFT HANDS BACK, and return to places, ... 4

BALANCE TO PARTNERS AND TURN with both hands, moving to the left, 8

LADIES CHAIN, ... 8

PROMENADE FOUR, ... 8

Same for side couples.

No. 2.

FIRST GENTLEMAN FORWARD AND BACK TWICE, ... 8

ALL BALANCE TO CORNERS, and turn with both hands, each lady passing into next lady's place, ... 8

ALL PROMENADE WITH NEW PARTNERS, ... 8

This number is to be executed four times.

No. 3.

FIRST AND SECOND COUPLES FORWARD AND BACK TWICE, . . . 8

CROSS OVER, first couple passing between second couple, . . . 4

Measures

RETURN TO PLACES, second couple passing between, ... 4
BALANCE TO CORNERS, and turn to places, ... 8
ALL JOIN HANDS IN A CIRCLE FORWARD (to the centre), and back twice, 8
Repeated by head couples; ditto for sides.

No. 4.

FORWARD FOUR [first and second couples], ... 4
TURN PARTNERS TO PLACES, ... 4
FOUR LADIES CHANGE PLACES TO THE RIGHT (each lady passing into next lady's place), ... 4
GENTLEMEN CHANGE PLACES TO THE LEFT, ... 4
LADIES AGAIN CHANGE PLACES TO THE RIGHT, ... 4
GENTLEMEN AGAIN TO THE LEFT, ... 4
ALL PROMENADE TO PLACES AND TURN PARTNERS, ... 8
Repeated by head couples; same for sides.

No. 5.

FIRST COUPLE PROMENADE ROUND INSIDE (and face the centre), . 8
FOUR LADIES FORWARD AND BACK, ... 4
FOUR GENTLEMEN FORWARD AND BACK, ... 4
ALL BALANCE TO PARTNERS, ... 4
TURN PARTNERS, ... 4
RIGHT AND LEFT (Grand Chain), half round, ... 8
PROMENADE TO PLACES, and turn partners, ... 8
ALL CHASSÉ CROISÉ, and back to places, ... 8
After fourth time, finish with Gallopade round the room *ad lib.*

PRINCE IMPERIAL QUADRILLE.

No. 1.—*La Chaîne continue des Dames.*

FIRST AND SECOND COUPLES lead to the right and salute, . . . 4
TAKE LADY FROM THE SIDE, and go backward to opposite places (first and second gentlemen still retaining partner's hand, each with left hand take right hand of lady on the side, and each three go backward to head couples' places, first to second couples' place, second to first couples' place, facing the centre). . 4
LADIES RIGHT AND LEFT AROUND (the four ladies without the gentlemen], cross over, and each give right hand first to lady directly opposite (from head to head), pass on, and give hand to next lady (from side to side), then right hand from head to

Measures.

head, and lastly left hand from side to side, ending by facing partners, the four ladies having their backs to centre of set, . 8

ALL CHASSÉ CROISÉ to right and left, ... 4

TURN PARTNERS, ... 4

The first and second couples repeat the above, which bring all to their own places. Side couples repeat.

No. 2.—*La Chaîne Croisée.*

FIRST GENTLEMAN AND SECOND LADY forward and turn with both hands, finishing in centre with lady on the right, both facing first lady, who is standing alone 4

CROSS OVER AND TURN WITH LEFT HAND (first lady passing between the first gentleman and second lady, and with left hand turns the second gentleman, at the same time the first gentleman, with left hand, turns second lady to place of first couple) . . 4

FORWARD FOUR AND BACK 4

LADIES HALF CHAIN 4

BALANCE TO CORNERS 4

TURN PARTNERS TO PLACES 4

Repeated by the others in their order.

No. 3.—*La Corbeille.*

FIRST COUPLE FORWARD AND LEAVE LADY IN THE CENTRE (facing the gentleman, who retires alone to his place) 4

SECOND COUPLE LEAVE LADY IN THE CENTRE 4

THIRD COUPLE LEAVE LADY IN THE CENTRE 4

FOURTH COUPLE LEAVE LADY IN THE CENTRE 4

FOUR LADIES HANDS ROUND (ladies being back to back, or back to centre, take hands and move slowly around) 4

FOUR GENTLEMEN FORWARD and take hands of ladies (giving right hand to partner and left hand to next lady, forming a grand ring, gentlemen facing inward and ladies outward) . . . 4

EXPAND CIRCLE 2

CLOSE CIRCLE 2

TURN PARTNERS TO PLACES (gentlemen drop the hands of ladies on the left and turn partners to places) 4

Counterpart for the others in their order—four times.

No. 4.—*La Double Pastourelle.*

FIRST AND SECOND COUPLES FORWARD AND BACK 4

LEAD TO THE RIGHT, LEAVE FIRST LADY AND SECOND GENTLEMAN: first lady on the left of third gentleman, and second gentlamen on

Measures.

right of fourth lady (first gentleman and second lady retire to places) 4

FORWARD SIX AND BACK TWICE 8

FIRST GENTLEMAN AND SECOND LADY FORWARD AND BACK . . . 4

FORWARD AGAIN, SALUTE, AND GO TO PARTNERS 4

HANDS FOUR HALF ROUND (on each side) and change places: third and fourth couples retreat to places of first and second couples respectively 4

HALF RIGHT AND LEFT TO PLACES 4

Repeated by the others in their order.

No. 5.—*Les Tourbillons.*

LADIES TO THE RIGHT (they turn each gentleman with the right hand) 16

FIRST AND SECOND COUPLES FORWARD AND BACK 4

FORWARD AGAIN, leave ladies in the centre facing partners . . 4

CHASSÉ TO THE RIGHT AND LEFT, turn partners to places . . . 8

After the Tourbillon (ladies to the right) has been executed a fifth time, all eight forward and leave ladies in the centre facing partners; all salute partners.

Instead of "all eight forward, &c.," Galop all round the room is generally substituted.

LES VARIÉTÉS PARISIENNES QUADRILLES.

Danced by four couples, but they are numbered differently from the usual way.

THE LEADING COUPLE BEING FIRST COUPLE.

COUPLE TO THE RIGHT OF FIRST, IS SECOND COUPLE.

OPPOSITE TO FIRST, IS THIRD COUPLE.

COUPLE TO THE LEFT OF FIRST, IS FOURTH COUPLE.

Each figure is danced four times.

No. 1.

L' INVITATION.—*Valse.*

FIRST COUPLE (or first and opposite couples) ADVANCE with four walking steps to the couple on their right and salute, (2 measures) retire to places, (2 measures). 4

LEAD TO THE COUPLE ON THE LEFT, salute, and return to places. . 4

RIGHT AND LEFT WITH OPPOSITE COUPLE. 8

ALL VALSE AROUND. 16

Repeated by the other couples in their order.

No. 2.

L' Etoile.—*Polka.*

Measures.

First Gentleman and Opposite Lady (or first and opposite couples) Forward and Back, terminating by facing partners. . . 4

Chassé to the Right, (2 measures), turn half round with left hand, bringing the lady on the left, (2 measures). . . . 4

First Gentleman and Opposite Lady, or the same couples, repeat the figure to regain places. 8

The Four Couples Turn with two polka steps to the place of the couple on their right. 2

Balance, (towards the centre and back), with one polka step each way, without turning. 2

Polka to the next place on the right, and balancé as before, continuing until each couple has regained its original place. . . 12

Repeated by the others in their order.

No. 3.

Le Prisonnier.—*Valse.*

The First Gentleman leads successively each lady to the centre, to form a round; he first gives his left hand to the lady on the left, passing in front of her, and without turning, leads her forward, then right hand to the opposite lady, passing behind her, then left hand to lady on the right, and lastly, right hand to his partner; he then goes backward, bringing his partner with him to form the circle, placing himself in the centre. . . . 8

Ladies Join Hands, and turn to the left. 4

Gentlemen Give Right Hands to Partners, and conduct them to places. 4

All Form a Square Dos-à-Dos, in the centre, with four waltzing steps forward, the gentlemen giving right hand to their partners left, turn to the centre, and all place themselves back to back, forming a square dos-à-dos. 4

Valse (taking valse position) to places. 4

All Dos-à-Dos to Centre, and valse to places again. . . . 8

Repeated by the others in their order.

No. 4.

L'Alternante.—*Polka Mazourka or Polka Redowa.*

First Couple Turn with Both Hands to the Centre, . . . 4

Moulinet, (giving right hands,) three on each side, (the first

Measures.

gentleman separates from his lady, and turns *en moulinet* by crossing right hands with the couple on the left, while his lady performs the same movement with the couple on the right,) . 4

First Gentleman and Lady Forward to the Centre, . . . 2

Chassé to the Right (diagonally,) 2

Turn with Left Hand to Place 4

First and Opposite Couples cross over with three Mazourka steps, and turn into opposite places with one Polka step, (Polka Redowa may be substituted for the Mazourka,) 4

The Two Other Couples perform the same movement, . . . 4

First and Opposite Couples repeat to regain their places, . . 4

Same for the Two Other Couples, ... 4

The entire figure repeated by the others in their order.

No. 5.

La Rosace.—*Valse.*

First Gentleman and Opposite Lady (or first and opposite couples) Forward and Back, ... 4

Salute and Form Two Lines (first and opposite couples salute partners, then separate from each other, go backward, and join side couples, forming two lines of four in each line,) . . . 4

All Forward and Back 4

Ladies Cross Right Hands in the centre, left hand to partners, . 4

Balancé (commencing with left foot,) 2

Gentlemen Advance with two waltzing steps forward to the next lady, and give the left hand, the ladies still retaining their position in the centre, ... 2

Balance and Advance to Each Lady in Succession, until all have regained their original places, ... 12

All Valse Around, ... 16

Repeated by the others in their order.

After the fourth valse around All Salute Partners.

SPANISH DANCE,

Or, Saraband of Spain.

Slow waltz music. Can be danced by any number of couples, in a circle, or in lines of couples, every two couples one facing the other. All begin at the same time, (eight measures of music introduction.) The gentleman with his right hand takes his lady's left.

All Forward.—Each couple forward towards their *vis-à-vis*, and back (two measures), with the following step: one step forward with the

right foot, in the fourth position; bring up the left foot with the heel raised from the floor, to the third position behind; pause, (one measure); step back with the left foot, fourth position; bring right to third position, front; pause, (one measure); as the couples advance towards each other, the hands, which are joined, should be slightly moved forward, and then backward. Forward, and change partners with both hands, turning a quarter round, (two measures.)

Repeat, to regain partners, (four measures.)

Repeat the whole, ending by facing as at first, (eight measures.)

	Measures.
CROSS RIGHT HANDS, *(En Moulinet.)* The two ladies give right hands to each other; the two gentlemen the same; crossing hands,—the gentlemen's hands above; turn half around	4
CROSS LEFT HANDS and return	4
ALL VALSE (or promenade around) to next couple	8

Repeat the figure, around the circle, or through the lines until the music ceases.

THE FIGURE CALLED THE GRACES.

1st. A gentleman with his partner present right hands; at the same time the gentleman gives his left to the lady, who dances on his left; and the two ladies present each her hand to the other, behind the gentleman, at the waist; all three then advance, and retire twice, during eight measures.

2nd. The gentleman retires behind, stooping to pass under the ladies' arms, who are holding hands; the gentleman then immediately rising, causes the two ladies to pass and turn under each of his arms, at the same time bowing, while the two ladies courtesy upon the *point d'orgue*, or at the pause, during four measures.

3rd. A gentleman and two ladies dance hands three round and back again, returning to the same position from which they began: this requires four measures.

This figure is derived from the Allemand of three.

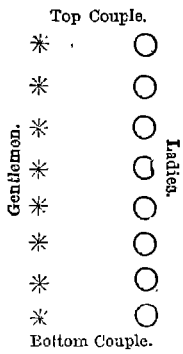
SIR ROGER DE COVERLY;

Known in America as the

VIRGINIA REEL.

This dance was composed expressly for a finishing country dance about one hundred and fifty years ago, and derived its name from Addison's Sir Roger De Coverly, so frequently mentioned by him in his popular essays in the *Spectator* (London).

Two lines are formed, the one of gentlemen, the other of ladies, each gentleman opposite to and facing his partner, thus:



The dance is commenced by the top gentleman and bottom lady, both of whom forward toward each other and back.

Then the bottom gentleman and top lady do the same.

The top gentleman and bottom lady forward, give right hands, both turn and back to places.

The top lady and bottom gentleman do the same.

The top gentleman and bottom lady do the same with left hand.

The top lady and bottom gentleman do the same.

The top gentleman and bottom lady do the same with both hands.

The top lady and bottom gentleman do the same.

The top gentleman and bottom lady dos-à-dos and back to places.

The top lady and bottom gentleman do the same.

The top gentleman gives his right hand to his partner, turns, gives his left hand to next lady, turns, gives his right hand to his partner turns, and in the same manner through the entire line.

His partner does the same, turning the gentlemen instead of the ladies.

When the top gentleman and lady reach the end of the line, they galop between the lines to their original places; then the gentleman turns to the left, followed by the other gentlemen, and the lady to the right, followed by the other ladies, and all march until they arrive at the extreme end, when the gentlemen join their partners and march to their places; then the top gentleman and his lady galop between the lines and take their places at the bottom; then the second gentleman and first lady go through the same, and so on until all have led the figure.

The head or top of this, as well as all other English country dances, is to the ladies' right and gentlemen's left, when facing each other.

This dance can be performed by any number of persons.

THE POLONAISE.

This is the most stately of dances (or rather a grand promenade). In all the aristocratic courts, and, above all, at those of Northern Europe, from Vienna to St. Petersburg, this is the prelude to the balls of the highest sphere of society. From its dignified measure none may abstain —from the king to the ensign—from the youngest of *belles* to the oldest of the *ancien régime* of *beaux*. Then is the line formed for such a review as no field of battle can present.

The march at court is preceded by the chamberlains; in other places by the masters of ceremonies.

THE VALSE.

We find in Chapman's "Alphonsus, Emperor of Germany," the following lines: "We Germans have no changes in our dances, an almain and an uppspring, that is all." The uppspring was the origin of the modern valse, which was for a long time put down by Papal power. Although long danced in Bavaria, under the name of "Landler," or "Hospur," it did not become fashionable until 1787, when Vincent Martin's opera, "The Cosarara," drove from the Viennese stage Mozart's "Figaro." Four characters in this opera, dressed in black and pink, danced the first Valse, or "Langaus," as it was then called, on the stage. Thence it migrated to the ball-rooms, and ere long all Germany went wild about the Valse. Weber, then in his prime, wrote his "Invitation to the Dance," and in a short time the whole fashionable society of Germany was spinning around like teetotums. Presently the waltz made its way to England, and Lord Byron tried to write it out of favor, in which he did not succeed. The German Valse was much improved when the elder Strauss took it under his protection, and wrote the most danceable tunes for it.

THE HUNGARIAN VALSE.

The national valse of the Hungarians is performed on festive occasions with equal zest by the magnates and the peasants. It is characterized by simplicity and elegance, and has always been received with pleasure when presented in ballets. Rossini caused its introduction in his opera of "William Tell."

THE VALSE À TROIS TEMPS.

The plain waltz, is now out of fashion, and seldom practised, the Valse À Deux Temps being more generally adopted.

Step of the Valse À Trois Temps for the gentleman. Three steps backward, and three forward, viz:

First, slide the left foot diagonally backward and around to the left, turning a quarter.

Second, slide the right foot back past the left, turning a quarter.

Third, slide the left foot backward past the right; this makes a half turn. He then begins with the right foot, three steps forward in turning the other half.

THE POLKA.

In A. D. 1830, a young peasant girl, named Anna Slezak, of Elbeteinitz, in Bohemia, who is still living in Konotopy, a maiden sixty years of age, performed a dance of her invention one summer afternoon for her own special delectation, and sang a suitable tune to it. The schoolmaster, Joseph Neruda, who happened to be present, wrote down the melody, and the new dance was in the following week performed by the students and village girls in Elbeteinitz. About 1835, it made its entrance into Prague, and then obtained the name of "Polka," from the Bohemian word *pulka*, or half, from the half step prevalent in it. About four years later, it was carried to Vienna by a music band from Prague, under the leadership of Pergier. In 1840, Raal, a dancing-master of Prague, danced it with great success at the Odeon in Paris, whence it found its way with extraordinary rapidity to every dancing saloon. The first Polka that appeared in the music trade was composed by Franz Hilman, teacher of Kopidlino; and eventually Labitzky, Liebmann, Prochaska, Swoboda, and Titl produced some excellent polkas. The "Polka Tremblante," Schottische, or Schottische Polka, is also a national Bohemian dance, and was brought out in Paris by Cellarius in 1844; I introduced it at my academy in New York in 1846.

The Polka was introduced into the ball-rooms of France and England in 1843, and led to the inauguration of the present style of round dancing. It had been in vogue but a short time on the other side of the Atlantic, when a musical and theatrical gentleman, named De Thier, forwarded the music, and a description of the dance, in manuscript, to the proprietors of the New York *Daily Aurora*, of which paper he was a correspondent.

Thaddeus W. Meighan, a gentleman connected with the editorial de-

partment of that paper, immediately presented me with the music, and a description of the dance. At that time I was ballet-master at the National Theatre, Chatham Street, New York, and it was *first danced in America* by Miss Mary Ann Gannon and myself at that theatre on the 10th of May, 1844.

The leader of the orchestra was Alexander Jamieson; the repetiteur was Charles Mather, who played the music while the dance was rehearsed at the private residence of the lady. The dance met with great success.

On the first introduction of the Polka, a variety of figures and steps were executed; one of the principal steps was very similar to an old Scotch step often danced in the Highland Fling. Of all these steps the Scotch alone is now retained, and this has been considerably modified and altered to suit the present style.

A dance very similar to the Polka is said to have been practised by the ancient Scythians, and immemorially known in the northern countries of Europe, namely, Russia, Servia, Bohemia, Germany, and Hungary. Among military tribes it is danced with spurs on the heels, and hatchets in the right hands of the men, in a sort of disorderly *mêlée*, resembling a charge in battle, while a furious beating of time with the feet at intervals takes place, as if on purpose to represent the trampling of horses, or the din of war.

THE POLKA VALSE.

Music in two-four time.

The position of the gentleman and lady in dancing the Polka, and all other round dances, is the same, viz.: The gentleman should place himself facing the lady; he supports her with his right arm placed around her waist, the fingers of his hand close together.

The right arm, that holds the lady, alone requires a certain degree of vigor.

The left hand, which holds the lady's right, should be half extended from the body, the arm neither too stiff nor too much bent, the wrist no higher nor lower than the elbow. The lady's right arm should be straight, her left hand gracefully resting on the gentleman's right shoulder. She will leave her head in its natural position, and avoid raising it, lowering it, or turning it to the right or left. She should let herself be guided entirely by the gentleman, who alone imparts to her the direction of the dance, conducts her to this or that part of the room, and decides the repose and the re-commencement of the dance. A lady is reputed so much the better dancer as she obeys with confidence the evolutions directed by the gentleman who conducts her.

THE POLKA STEP.

This consists of one hop, three slides, and one rest.

Forward step for the gentleman. Let the weight of the body rest on the right foot, hop slightly on the right foot, at the same time slide the left foot forward (count one), slide the right foot forward (count two), slide the left foot forward again (count three), rest one quaver (count four). Repeat all the above, commencing the slide with the right foot.

(*Backward step*). The weight of the body resting on the right foot, a slight hop on the right foot, at the same time slide the left foot backward to fourth position behind, the knees not less than twelve inches apart; the leg that is behind should be straight, the leg that is in front should be slightly bent (count one), bring right foot (sliding) to third position front, the feet nearly on a straight line with each other (count two), slide the left foot backward again (count three), rest one quaver (count four). Repeat, commencing with the right foot. During the entire time of going backward, the weight of the body should be on that foot which is forward.

(*Turning Step*).—Pivot on the front part of the right foot with a slight spring, turning a quarter round, and slide the left foot sideways (count one), pivot on the toes of the left foot, turning a quarter round, at the same time bring the right foot to first position (count two), slide the left foot backward to fourth position behind (count three), rest one quaver (count four). Pivot on the toes of the left foot with a slight spring, turning a quarter round, at the same time slide the right foot sideways (count one), pivot on the toes of the right foot, turning a quarter round, at the same time bring the left foot to first position (count two), slide the right foot forward to fourth position (count three), rest one quaver (count four).

N. B.—At first, the pupil must make the hop in a very distinct manner, by which means he will be the better able to balance the body, afterwards reducing the hop so as to be scarcely discernable.

While revolving, the dancer should incline the body slightly forward.

The gentleman begins with the left foot, the lady with the right—the same for all round dances. He should cause his lady to turn to the right or left, to retire from or advance towards him; he should even, in certain cases, and when the crowd leaves to each couple scarcely space to move, *faire pivoter* his lady, so as to form a space for himself.

The dancers do not experience the same pleasure in performing an uniform circle round a room as when they move with that agreeable variety, which is so peculiar to the present style of round dances, moderating or quickening their pace at pleasure, leading their lady as it

pleases them, sometimes obliging her to retrogade, sometimes retiring themselves, turning to the right or to the left, and varying their changes every moment.

On the first introduction of the Polka, the gentleman led out his lady, holding her right hand, as in the old Hungarian dance, then turned towards her and turned from her alternately. With the ordinary step was mixed that called the *Bohémien*, or double polka, which they executed with the left leg in the second position, the heel to the ground, the toes in the air, exactly as in a *pas de polichinelle*.

The Valse *à l'envers* (the reverse) is the ordinary step danced in the opposite direction (turning to the left). The Valse *à l'envers* is not only an agreeable change, but becomes even necessary in some cases, where another couple, who suddenly present themselves, must be avoided. It should, however, be employed with a certain degree of caution.

A valser who is not quite sure of his step should not attempt prematurely the valse *à l'envers*, as he would risk contracting an awkward habit.

I do not advise the most consummate valser even to make a constant habit of the valse *à l'envers*. I have seen good valsers lose many of their advantages in attaching themselves too obstinately to the valse *à l'envers*.

To run against, or to be run against in a ball, is, if not a grave fault, at least one of those unfortunate accidents which should be carefully avoided.

THE STEP OF THE POLKA REDOWA.

(Music in three-four time.)

This step is the same as that of the Polka, with the exception that you omit the pause, as in this dance you count three both for the music and dance.

THE GALOP, (GALLOPADE.)

(Music in two-four time.)

This dance is now very fashionable, and the most popular of all the valses; the step can be applied to any of the round dances.

The step is a succession of glissés, or sliding steps; the same as the Polka, with the exception that the hop and pause are omitted, and the step is danced to two beats in a measure instead of four.

The Galop was introduced into France, from Germany, in A. D. 1800.

STEP OF THE SCHOTTISCH.

Music in four-four time.

First part. The gentleman commences with the left foot. Slide the left foot sideways, bring the right foot close to the left in first position, slide the left sideways again, hop on the left foot, at the same time bring the right foot close to the left (counting four.) Repeat the same to the right (counting four,) in all eight.

Second part. Leap or step from the right to the left foot (counting one,) hop on the left foot (two,) repeat to the right (three-four,) again to the left (five-six,) again to the right (seven-eight,) slightly turning with each movement.

Counterpart for the lady. The direction can be varied as in the other dances.

The Galop is sometimes introduced instead of the first or second parts.

REDOWA VALSE.

Music in three-four time.

The Redova or Redowa Valse was introduced into Paris in the year 1845. The step is composed of the Pas de Basque. On its first introduction, it was danced in a very slow manner; at the present time it is very rapid in its movements, and is danced with the Galop step, similar to the Deux Temps. It is very popular.

Many persons dance it with the second part of the Schottisch, which is not the proper step.

The Redowa Valse is said to have originated from the Reydowak, a native dance of the Bohemians. There is a Valse part called the Reydowizka.

VALSE À DEUX TEMPS.

This valse made its first appearance at the court of Vienna, and was danced in Paris at the Opera balls. In the carnival of 1832, it was danced by the *corps de ballet*, when it met with a very indifferent reception. Six months after this, at Baden Baden, it was danced by all the fashionable company there assembled, and was very favorably received. At the close of the season, when the members of the assemblies, which consisted of the elite of Europe, returned to their respective capitals, *La Valse à Deux Temps* was introduced at the *soirées* in Berlin, St. Petersburg and London.

The Valse à Deux Temps is very popular, and does not appear likely for some time to lose its favor.

Cellarius very justly observes, that the "Valse à Deux Temps, which has so often been wrongfully accused of being contrary to the laws of measure, might certainly have better been called the *Valse à Deux Pas*.

"But regretting, as I do, that the word *pas* was not originally adopted instead of *temps*, I have thought necessary to adhere to the phrase, not daring to take upon myself a lingual reform, but confining myself simply to wishing that this inapt expression had been supplied by one more appropriate.

"The music of the Valse à Deux Temps is rythmed on the same measure as that of the trois temps, except that the orchestra should slightly quicken the movement, and accentuate it with especial care.

"The step is very simple—indeed, is the same as that of the Galop; it must be carefully glided, avoiding leaps and jerks.

"The lady should avoid leaning heavily on the shoulder or arm of her partner. The greatest defect with most ladies, who are not much accustomed to the Valse à Deux Temps, is to throw themselves back, to turn away the head, and to *warp* the figure, which gives a heaviness to their appearance, and is out of character with the spirit of the valse. The German ladies do not hesitate to bend slightly forward to their partners, which greatly facilitates the execution of the various movements they may be required to make.

"During the many years that I have devoted myself to the instruction of dancing, scarcely a day has passed in which I have not had numerous couples of valsers under my eyes. Nearly every new pupil has suggested to me by his defects, or by his habits, by his progress, or by his deficiency, some hint useful to the theory or to the practice of the art of waltzing; that art so simple in appearance, but which becomes so complicated by its gradations and details for those who seek proficiency. The management of his partner is not the most easy, nor is it the least delicate part of the valser's task.

"If a gentleman runs against other couples—if he cannot keep clear of the most inexperienced, even from couples *à trois temps*, who are to valsers *à deux* so great an impediment, he cannot be considered as a good valser. This point, or rather this manœuvre of the valse, can only be acquired by careful practice.

"The valser should also take care never to relinquish his lady until he feels that she has entirely recovered herself. The effect of the rotary motion, even after stopping, is sometimes so great that he would risk his partner losing her equilibrium by detaching himself from her too suddenly.

"A lady who valses badly not only loses much of her charms, but she

constrains or paralyses even her partner, who, whatever may be his skill, cannot make up for her defects. Being compelled to direct an inexperienced valser, he is reduced to the painful extremity of using an amount of force which infallibly destroys all harmony and grace; he no longer valses, but supports, bears, or drags his partner along with him.

"A master only can, by virtue of his delegated authority, point out to a lady the steps and attitudes she should endeavor to acquire. Indeed, a gentleman may correct his faults; he may hear truth from the lips of his friends, but a lady is more accustomed to adulation than to criticism. A master only will impose upon himself the necessary duty of pointing out those indispensable principles which are the fruits of observation and experience."

MAZOURKA.

This dance originated in Poland. It was brought by the Russian soldiery from Poland into Russia, and was first introduced in England by the Duke of Devonshire; from thence it found its way to France. The Russians rather walk than dance it with a military and dignified air. Strictly, but three steps pertain to its entire execution. The first, a *terre-à-terre*, or ground step, of a rebounding character, onsisting of three hops on each foot alternately, constitutes the chief Mazourka step. The original Polish dance was the Holubiec, or Holupca, a name taken from the metal heels commonly worn by the Polanders, and which they strike together while dancing to mark the time. The time is 3-4 or 3-8, but slower than the valse. The Mazourka has been remodelled for the ball room of the present day.

POLKA MAZOURKA.

Music in three-eight time.

This is a round dance, and a combination of the Polka and Mazourka.

The gentleman rests on his right foot, then slides the left foot sideways to the left, (count one,) then bring the right foot up to the heel of the left foot, at the same time placing left foot in the second position, (count two,) then spring on the right foot and strike the heels together, (count three—one bar,) then turn half round with the Polka step without hopping, (one bar,) recommence with the right foot, which completes the full turn.

The Polka Redowa step is frequently substituted for the Mazourka part.

STEP OF THE VARSOVIENNE.

Music in three-four time.

First part. The gentleman commences with one Polka Redowa step to the left (one-two-three), point right foot in second position (four), rest (five-six); repeat, commencing with right foot, again to the left, again to the right (in all eight measures).

Second part. Take two steps of the Mazourka (without turning), count six, turn with one Polka Redowa step (one-two-three), point right foot in second position (four), rest (five-six); recommence with right foot. Repeat all of the second part. Polka Redowa is sometimes substituted.

The whole dance occupies sixteen measures of music (eight for the first part, and eight for the second).

The Varsovienne was originated by an Italian, in 1850, who called it *La Versuvianna* in honor of Mount Vesuvius.

LA COSKA.

Music in three-four time.

This dance I composed and introduced in New York in 1850. The steps are of the Mazourka and Polka Redowa.

First. The gentleman commences with the left foot, take three Mazourka steps sideways, and then one Polka Redowa step in turning half round (four measures), and repeat the same, commencing with the right foot (four measures).

Second. Take eight Polka Redowa steps in turning to the right and left, forward or backward (eight measures); in all sixteen measures.

The Mazourka step for this dance is to be executed in the following manner: Slide the left foot sideways to the left (count one), then bring the right foot to the heel of the left, first position, at the same time placing the left foot in second position (count two), then bring the right foot up to the left foot, first position, (count three).

STEP OF THE DANISH.

Music in two-four time.

Slide the left foot sideways, then draw the right foot to first position (count one); perform this movement four times, then slide in the contrary direction eight Galop steps. Repeat all the above (sixteen measures), then dance the Galop, turning (sixteen measures); recommence with the first part.

LA ESMERALDA.

Music in two-four time.

The gentleman commences with the left foot, making two Galop steps sideways, then turning with three Galop or Polka steps; recommence with right foot.

VALSE À CINQ TEMPS.

(THE FIVE STEP VALSE.)

Composed by Perrot, in London, 1845, and dedicated to Cellarius.

The step is not very complicated; the principal difficulty consists in the measure, which is a little out of date, but of which an example is to be found in the allegro of Boieldieu's famous air, "Viens, gentille dame."

Take one Mazourka step to the left (one-two-three), leap or step on the left foot (four), then bring the right foot in front of the left, third position (five); recommence with the right foot.

This dance is now out of fashion.

STEP OF THE CINQ TEMPS,

As originally described by CELLARIUS.

For the Gentleman.

First time. He should have his right foot in front, make a jeté with the left foot, passing before the lady, as in the Valse à Trois Temps.

Second time. Place the right foot in the third position behind.

Third time. Join the left foot behind the right.

Fourth time. Bring the right foot forward in the fourth position.

Fifth time. A little glissade behind, and on the side.

He must always recommence with the left foot.

In the first three times he must make a half turn, as in the Valse Trois Temps, scarcely turn at all in the fourth, and make the second half turn in the fifth upon the little glissade.

The Step of the Lady.

First time. She should have her left foot in front, make a jeté upon the right foot, lifting the left foot behind.

Second time. Coupé upon the left foot, lifting the right foot before to the fourth position.

Third time. Jeté upon the right foot, lifting the left behind.
Fourth time. Jeté upon the left foot, lifting the right behind.
Fifth time. Little glissade behind with the right foot.
This Valse is susceptible of as many variations as the others, and admits also of the l'envers and l'endroit.

VALSE LES PATINEURS, (THE SKATERS.)

This I composed and danced at my Academy, in New York, in 1850. It became very popular, and was introduced with great success on the Central Park ponds during the skating seasons.

STEP OF THE VALSE LES PATINEURS, (THE SKATERS.)

(Music in three-four time.)

The gentleman's right arm around the lady's waist, both facing the same direction, (front,) the lady's right arm and the gentleman's left arm by their sides.

For the gentleman—slide left foot forward, right foot behind, fourth position, foot slightly raised from the floor; a slight spring on the left foot, slide right foot forward, left foot behind. Repeat the above (four measures.)

Turn in valse position with the second part of the schottisch, or the valse step (four measures.)

VALSE L'AMERICAINE.

(Music in two-four time.)

Composed in 1866 by the Société Académique des Professeurs de danse de Paris.

Theorie.

The position for this dance is the same as for all other round dances; it is executed in every way—turning to the right, left, (à l'envers,) forward or backward.

The entire dance is executed in eight measures.

The steps for the gentleman, commencing with his left foot.

First Part—

1. Glissé et chassé du pied gauche.
2. Glissé et chassé du pied droit.
3. Glissé et chassé du pied gauche.
4. { Glissé du pied droit.
   { Coupé dessous du pied gauche.

SECOND PART—

5. { Jetté Tendu de coté du pied gauche.
   { Glissade dégagée du même pied.
6. { Jetté tendu de coté du pied droit.
   { Glissade degagée du même pied.
7. { Jeté tendu de coté du pied gauche.
   { Assemblé Relevée derrière du même pied.
8. { Glissé du pied gauche.
   { Sissonne levée derrière du pied droit.

N. B.—The first part can be executed with the Galop step. The second part with the Pas de Basque—Redowa step.

THE COTILLON.

Commonly known in America as

"THE GERMAN."

This dance was originally introduced in Germany upwards of fifty years ago. It was danced by eight persons, like the French Quadrille and English Cotillion. The NEW COTILLON, in its present form, found its way from Germany into Russia, and was thence conveyed to, and adopted with improvements in Paris, where it is at this day the most fashionable dance of society.

It reached London in A. D. 1842, where it holds a leading position among the best people of that metropolis.

In 1831, a gentleman who had just arrived from Germany, where he had practised the Cotillon, and became very much attached to it, instructed a few friends in several of the figures, and it was then introduced at a private party in the city of New York, and afterwards practised for an entire season by the same select few of about twenty couples. It was not generally danced in this country, however, for several years after. At the present time no fashionable *soirée dansante* is considered perfect unless it closes with The Cotillon. In Europe, no grand reception, public ball, or private soiree, is given without the concluding feature of the programme being the Cotillon.

A gentleman (who must be a good dancer, and well versed in the figures of the Cotillon) is selected by the lady who gives the party to act as leader. The gentleman so selected should receive his invitation within a sufficient time to enable him to prepare himself, and a few others who have likewise received invitations, in a portion of the figures

he may decide to select, as well as instruct them in those which he may invent.

The first part of the evening is usually spent in conversation and in dancing Quadrilles and familiar Round Dances.

After supper, which usually takes place about 11 or 12 o'clock, preparations are made for the Cotillon. Chairs are placed around the room under the direction of the leader, leaving as much space in the centre of the room as possible. Each couple should tie their chairs together with a pocket handkerchief to denote that they are engaged. The leader, with his partner, takes his place, (and that place represents the head of the Cotillon,) upon which all who desire to be in the circle should take their seats in couples around the room, each lady to the gentleman's right. All those not included in the Cotillon retire to the hall, or some corner of the room, where they can observe what is going on without being in the way.

It requires at least eight couples for a Cotillon; but the number may be extended to many more. A good valser, with a practical knowledge of a fair proportion of the leading figures, would not be at fault in any Cotillon, as all that could be invented would more or less enter into what has been already introduced.

No refusal to dance is permitted on the part of either lady or gentleman so long as they are included in the charmed circle.

The leader has absolute control of everything, and must be unconditionally obeyed. Even the master and mistress of the house must not contravene the orders of this dictator.

He directs the music (which plays during the continuance of a figure) when to commence and when to cease, and chooses the figures to be danced. He ought necessarily let the simple precede the more elaborate figures.

The choice of figures can scarcely be submitted to precise rules, since it depends on particular circumstances, which vary almost at every assemblage. Certain figures are especially appropriate to intimate circles, and should only be admitted with reserve into assemblies composed of strangers.

The leading gentleman has also to see that all the requisites for a good Cotillon are at hand, such as flags of different nationalities of various fancy designs, ribbons, boquets of flowers, rosettes, masks, cards, hand-mirrors, fans, bandages for blindfolding, &c. He is to never lose sight of the other couples; to warn, by striking his hands, the too tardy, or those who, by prolonging their valse, occupy the floor too long. On him especially depends more or less the animation and energy which presido over the whole.

A Cotillon usually lasts a couple of hours, during which time sev-

ral figures can be danced. Cotillons, however, of four or five hours' duration have of late frequently taken place. The figures can be executed to the music of the *Redowa Valse*, *Polka*, *Polka Redowa*, *Deux Temps*, *Galop* or *Mazourka*.

Many of the figures are so contrived that no one knows with whom he or she is going to close them. One great interest of these figures is that their constant variety enables each gentleman to dance with almost every lady. There is no rule when any particular figure shall be danced, nor is it intended that the figures here explained shall be danced in rotation. The selection is left to the gentleman leader.

In parties of twenty, thirty, or more couples, it is customary for two or more sets to perform one figure at the same time; otherwise, the figure would become tedious by its length. After being seated, the couples are counted off by the leader, commencing with himself and lady as No. 1. He counts to the right or the left, as he pleases; on many occasions the counting is dispensed with. When the music commences, the leading couple set out with a Valse, Galop, or any other of the "Round Dances" already mentioned, and the other couples immediately follow, after which they all resume the seats which they at first occupied, and what may be called the first figure is begun.

Where the term *Valse* is used, it is to be understood as applying to any of the "Round Dances" designated by the leader.

I would particularly recommend attention to the choice of the music. A valse played too slowly or too rapidly loses its prestige, whatever may be the zeal or talents of the dancers, and is calculated in some degree to paralyze a valser already experienced, and to distress even valsers of first-rate ability. One of the most celebrated leaders of the orchestra (Tolbecque) has said that "a musician, to make people dance, ought always to have a Metronome at the end of his bow." The object of an orchestra is not to show off itself, but to set off the valsers. In proportion as the musician allows himself to be carried away by the movement of his own composition, does he destroy all the harmony of a party.

The valse requires a floor rather slippery, as it permits the valsers to execute their course with confidence and pleasure.

It often occurs that a lady or gentleman, unable to obtain a partner, must remain outside the circle; and ladies and gentlemen who enter the room after the circle is formed, and the figures commenced, are likewise excluded. In the selection of ladies or gentlemen, which takes place in the performance of many figures, it is allowable to choose from among those on the outside of the circle; they must, however, on the conclusion of a figure, retire again to the outside.

FIGURES OF THE COTILLON.

1.

LA COURSE (THE COURSE).

After a *Tour de Valse* by the first couple, the leader quits his partner, and proceeds to choose two other ladies from the circle; his partner, on her side, chooses two gentlemen. They place themselves vis-à-vis to each other at a certain distance, then move forward and dance, each gentleman with the lady who happens to be before him. This figure is performed by one, two, or three couples, according to the dimensions of the room.

2.

LA COURSE ASSISE (THE COURSE ASSIZE).

There are placed two chairs back to back. The first couple, after a *Tour de Valse*, the gentleman and his lady proceed to take one a lady, and the other a gentleman, and cause them to sit upon the chairs so placed. The gentleman then selects two other ladies, whom he takes by each hand, and places himself in front of the lady whom he has just seated; his partner does the same with two gentlemen. At a given signal, each dances with his vis-à-vis; the gentleman leader takes the first lady he has seated, while his lady partner takes the corresponding gentleman. The two other ladies chosen in the second place take equally the gentlemen placed before them. This figure can be executed by two couples by placing four chairs instead of two.

3.

LES CHAISES (THE CHAIRS).

After a *Tour de Valse* by the first couple, the gentleman leader causes his partner to sit on a chair placed in the midst of the room. He subsequently takes two gentleman and presents them to her, who must select one of the two. He then seats the gentleman refused, and proceeds to take two ladies, whom he presents to him that he might also choose one. The first gentleman retains the lady refused, and reconducts her, in dancing, to her place. This figure can be performed by any number of couples.

4.

LE ROND BRISÉ (THE BROKEN RING).

After the Valse, the gentleman leaves his partner in the centre of the room, and proceeds to select two gentlemen, who form with him a round of three about the lady. The gentlemen turn rapidly to the left. At a given signal, the lady selects a gentleman to dance with, and the two gentlemen return to their places. When this figure is performed among those who are intimate, the two gentlemen left out perform a valse round the circle.

5.

LES DAMES ASSISES—(THE LADIES SEATED.)

Two chairs are placed back to back in the middle of the room. The two first couples lead off. The two gentlemen invite the ladies to sit on the chairs, and then proceed to select two other ladies, with whom they make a tour round the circle: then they resume their respective ladies, to reconduct them to their places, by dancing. While the two ladies, whom they have just quitted, seat themselves in their turn, the two next gentlemen execute the same figure, and so on for the remainder. When all the gentlemen have performed the figure, there remain two ladies seated on the chairs, whom their partners proceed to liberate. This figure may be performed by three or four couples, by placing three or four chairs in the middle of the circle.

6.

LA CORBEILLE, L' ANNEAU ET LA FLEUR—(THE BASKET, RING AND FLOWER.)

The first couple advance, the gentleman holding in his hand a basket containing a ring and a flower. After dancing one or two rounds he presents the basket to his partner and returns to his place. The lady gives the basket to one gentleman, the ring to another, and the flower to a third. The gentleman who receives the basket must dance alone, holding the basket in his hand, the one who has the ring may choose a lady to dance with him, and the one who has the flower is to dance with the lady who presented it to him. When they have danced several times round the room, they resume their seats, and the next couples continue in rotation.

7.

LA DOUBLE PASTOURELLE—(THE DOUBLE PASTOURELLE.)

The first four couples lead off, who place themselves as for a Quadrille. The first and second gentlemen, keeping their partners, take by their left hands the other two ladies, who leave their partners in their place. In this position the two gentlemen, holding a lady by each hand, advance and retreat during four measures; they then make their ladies cross in front of them, causing the one on the left to pass under their right arm. The same is repeated by the sides When the ladies rejoin their respective gentlemen, who have remained in their places, and the figure has been executed four times, it is finished by a *Tour de Valse.*

8.

LES CERCLES JUMEAUX—(THE TWIN CIRCLES.)

Four couples lead off together. Each gentleman selects a gentleman, and each lady selects a lady. The gentlemen form one circle, and the ladies another on the opposite side. The gentleman leader places himself in the ladies' circle, and his lady in that of the gentlemen. Both circles turn round rapidly to the left. At a given signal, the gentleman leader selects a lady to dance with; his lady does the same with a gentleman. The remaining gentlemen form in one line, and the ladies in another. The two lines advance towards each other, and each person dances with their vis-à-vis. This figure can be executed with any number of couples.

9.

LE ROND TROMPEUR—(THE DECEIVING CIRCLE.)

First couple lead off. The leading gentleman selects three ladies, whom he places with his own lady at a certain distance from each other, as in the game of four corners. He then selects four gentlemen, and forms with them a circle, which is inserted in the square formed by the four ladies. The five gentlemen turn with rapidity, and at a given signal, wheel round and take the ladies who happen to be behind them to dance with. There necessarily remains a gentleman victim, who is condemned to return alone to his place.

10.

LES PETITS RONDS—THE SMALL ROUNDS—(OR THE ROUNDS MULTIPLIED.)

Three or four couples lead off. Each gentleman selects a gentleman, and each lady a lady. The gentlemen place themselves two by two, one couple behind the other; the ladies form in the same manner, facing the gentlemen. The two first gentlemen, and the two first ladies, who are in the centre, facing each other, perform the quadrille figure, called right and left, (*Chaîne Anglaise*) they then hands four round to the left, and, without stopping, the two gentlemen raise their hands, forming an arch, the two ladies pass under to the next couple of gentlemen, the gentlemen to the next couple of ladies; the figure is then repeated by four couples, and again repeated until the first two gentlemen have passed the last two ladies. They then place themselves in line, facing the other way; as the other gentlemen arrive, they place themselves in line, alongside, forming one line of gentlemen, facing the ladies, who at the same time have formed a line opposite to them. The lines all forward and back, forward again, and each gentleman takes the lady who is before him, and all perform a *Tour de Valse*, The same for the remaining couples.

11.

LE TROMPEUR (THE DECEIVER).

Two or three couples set out. Each gentleman selects a gentleman, and each lady a lady. The gentleman leader selects two gentlemen. The gentlemen form in line and place themselves back to back with the ladies, who form a parallel line; the two lines must be about six feet apart. The gentleman leader keeps himself out of the ranks, placing himself in the rear of the ladies' line. He claps his hands and selects a lady. At this signal all the gentlemen and ladies turn round, and each gentleman dances with the lady who is before him. The gentleman who finds himself without a lady, in consequence of the choice of the gentleman conductor, returns to his place, unless he finds in the circle some compassionate lady who consents to dance with him.

12.

LES BOUQUETS ET LES ROSETTES.

A number of small bouquets and rosettes, with pins, are arranged in a basket. After a *Tour de Valse* by the first couple, they separate; the gentleman takes a bouquet and the lady a rosette. They then choose new partners, to whom they present the bouquet and rosette, the lady attaching the rosette to the gentleman's coat; they perform a *Tour de Valse* with their new partners. Repeated by the others.

13.

LES FLEURS (THE FLOWERS).

After a *Tour de Valse* by the first couple, the gentleman selects two ladies, and the lady two gentlemen; the gentleman (in a whisper) requests the ladies each to name a flower; he then presents the two ladies to another gentleman, and desires him to choose one of two flowers, naming them to him; he makes his choice and dances with the lady selected; the leader dances with the other lady. The lady of the first gentleman performs the same figure with the two gentlemen chosen by her. The gentlemen, instead of naming flowers, assume the title of some favorite drink, such as lemonade, soda water, &c. This figure may be performed by two or three couples at the same time.

14.

LE MOULINET DES DAMES (LADIES' MOULINET).

The two first couples lead off, each gentleman selects a lady and each lady a gentleman; they all join hands in a grand round, and turn to the left during eight measures. The ladies place themselves *en moulinet* by giving right hands, the gentlemen remain in their own places; the ladies go around and turn partners with left hand; the ladies return to the moulinet, (cross right hands), go once and a quarter round, and turn with the left hand the gentleman next to their partner; they return to the moulinet again, and at each turn they advance beyond one gentleman, until they regain the gentleman with whom they commenced. They finish with a *Tour de Valse*.

15.

LES BRAS ENLACÉS (THE ARMS ENTWINED).

Three or four couples lead off. After a *Tour de Valse*, each gentleman takes a lady and each lady a gentleman. They then form a ring with all hands joined, forward and back, forward again, and when near each other, the gentlemen join hands above and the ladies below, as in the basket quadrille; they now all turn to the left, the leader drops the hand of the gentleman on his left, and all extend into a straight line without quitting hands; then the gentlemen raise their arms to free the ladies, who pass under and dance forward, pursued by the gentlemen. At a signal the ladies turn round and dance with their gentlemen, who should be near them.

16.

LA CORBEILLE (THE BASKET).

First couple lead off. The gentleman selects two ladies, and the lady two gentlemen; they all forward and back (eight measures), forward again (four measures). The gentleman who holds the two ladies raises his arms, when the two gentlemen pass under without letting go the first lady's hand, and join their disengaged hands behind the first gentleman. The two ladies chosen by the first gentleman take hands behind the first lady (which forms a basket); in this position they all balance, and at a signal, without letting go of hands, the first gentleman passes under the arms of two other gentlemen, and the lady under the arms of two other ladies. The six persons then find themselves entwined by the arms; at a signal they let go of hands, and form in all hands round, and turn to the left.

Then is executed a *Chaîne plate* (or Grand Chain), commencing with the right hand, the first gentleman going to the right, the first lady to the left, which is continued until the first gentleman has rejoined his lady by the right hand. Finish by a *Tour de Valse*.

17.

LES QUATRE COINS (THE FOUR CORNERS, OR PUSS IN THE CORNER).

Place four chairs in the centre of the room, at a certain distance, to mark the four corners. The first gentleman, after a *Tour de Valse* with

his lady, seats her upon one of the chairs, and brings forward the next three ladies to occupy the remaining chairs; he places himself standing in the middle. The ladies who are seated perform the changes of the game, not by running, but in holding hands to change seats, when a gentleman can seize a chair left vacant by one of the ladies; in changing seats he dances with the lady he has dethroned. Then the next gentleman takes the centre, and another lady the vacant chair. When the last gentleman has taken the chair of one of the last four ladies, the gentlemen of the three remaining ladies must reconduct them by dancing to their places.

18.

LES QUATRE CHAISES (THE FOUR CHAIRS).

Four chairs are placed in the middle of the room as for the four corners. Four couples lead off and place themselves, each couple behind one of the four chairs. At a signal, each couple dances round the chair in front of them, then round the next to the right, and so on until all have returned to the place of starting. All should move at the same time to avoid collision; return to their seats by a *Tour de Valse.*

19.

LES COLONNES (THE COLUMNS).

The leader and his lady perform a *Tour de Valse.* He then places her standing in the centre of the room. He selects a gentleman, whom he places back to back with his lady; he then brings another lady, whom he places facing the gentleman he has just selected, and in the same manner with the others, until he has formed a column of five or six couples, which he must terminate by a lady, himself facing the back of the last lady he has placed. At a signal, by striking his hands, each one turns round and dances with his or her *vis-à-vis.* Two or three lines can be formed by starting two or three couples. The columns can also be used as a final figure.

20.

LES RONDS À TROIS (THE ROUNDS OF THREE).

The first couple perform a *Tour de Valse.* The gentleman selects two ladies, and the lady two gentlemen. They form two rounds of three

persons each. The two rounds turn rapidly; at a signal the leader passes under the arms of the two ladies with whom he has just performed the round, and moves towards his own partner, who leaves her two gentlemen to meet him. The two gentlemen whom the lady abandons dance with the ladies in front of them.

21.

LES DAMES DOS-À-DOS (THE LADIES BACK TO BACK.)

The first four couples lead off. The ladies place themselves back to back, the gentlemen facing the ladies, all join hands, giving right hand to partner, left hand to the next person; they then expand circle, close circle, expand circle again, grand chain and with partner finish with a *Tour de Valse.*

22.

LES ZIGZAGS (THE ZIGZAGS.)

Eight or ten couples lead off; they then place themselves one couple behind the other, leaving a sufficient space between each couple. The first couple lead off in a valse and pass in a zigzag course between all the couples, and stop behind the last couple. The second couple follow and so on to the last until the leader with his lady regains the head of the column. All finish with a *Tour de Valse.*

23.

LES CHAÎNES À QUATRE (THE CHAINS WITH FOUR.)

Four couples lead off; they then place themselves facing each other, two couples on one line, the other two opposite; each couple execute with their vis-á-vis a demi-chaîne Anglaise (half right and left) then turn partners; after which each couple face the couple on the same line with them, and perform the half right and left and turn partners—with them—repeat the figure with the next couples, until all have regained their places. Finish with a *Tour de Valse.*

24.

LES CHAÎNES CROISÉES (THE CROSSED CHAINS.)

Four couples lead off, and then place themselves as in the preceding figure. Each couple performs with its *vis-à-vis* a complete *Chaîne Anglaise* (right and left), then each couple face the couple on the same line with them and performs a right and left; after which the leading couple makes with the couple diagonally, a half right and left, and then the other two couples execute a half right and left; repeat the half right and left to regain places, and finish with *a Tour de Valse.*

25.

LE GRAND ROND (THE GRAND ROUND.)

Four couples lead off. Each gentleman selects a gentleman, and each lady a lady; they form a circle, the gentlemen holding each other by the hands on one side, the ladies on the other; they turn to the left, then the gentleman leader who holds with his right hand his lady's left hand, advances with his lady and cuts the circle in the middle, between the last lady and gentleman; he turns to the left with all the gentlemen, his lady turns to the right with all the ladies. The leader and his lady after having described a half circle reversed, meet again and valse together. The second gentleman takes the second lady and so on until the chain is exhausted. This figure can also be executed by six, eight or more couples, according to the capacity of the room, and the number of dancers present. It can likewise be used as a final figure by commencing with half the number of couples in the circle.

26.

L' X DES CAVALIERS (THE X OF THE GENTLEMEN.)

The two first couples lead off. Each gentleman with his right hand, holding his partner by her left hand, takes with his left hand another lady; the two gentlemen with their ladies, place themselves opposite each other; they all forward and back; the two gentlemen then forward without the ladies, and take each other by the right arm crossed at the elbow, and make a complete turn, and then in the same manner cross their left arms with their partners and turn them. The two gentlemen advance again, and turn each other by the right arm; they then

each turn by the left arm the next lady at the right, and so on. When they have turned with the four ladies, the gentlemen each take the two ladies they had at the beginning of the figure, and promenade until they come to the selected ladies, places in the circle, where they cause them to pass under their right arms to meet their partners, and then all finish with a *Tour de Valse*.

27.

L' X DU CAVALIER ET DE LA DAME (THE X OF THE GENTLEMAN AND HIS LADY.)

First couple lead off. The gentleman selects two ladies, and the lady two gentlemen. The leader and his partner, with the ladies and gentlemen selected, face each other; three on one side and three on the opposite. They all forward and back, then the leader and his lady advance (leaving the others in their places) and taking each other by the right arm crossed at the elbow, make a complete turn; after which the gentleman gives her left arm crossed in the same manner to the lady whom he held by his right hand, his lady does the same with the gentleman on her right. The leader and his lady meet again in the centre, and turn by the right arms, they then turn by the left arms with the other lady and gentleman, after which they face each other as in the beginning. All six forward and back, forward again, and each gentleman performs a *Tour de Valse* with the lady in front of him

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28.

LE PORTIER DU CONVENT (THE CONVENT PORTER.)

First couple lead off. The leader selects from the circle a number of ladies, whom, including his own, he leads into an adjoining room, the door of which he leaves ajar. Each lady in a whisper names a gentleman, whom the leader calls upon aloud to come and dance with the lady who has selected him; the conductor takes care to reserve for himself one of the ladies. This figure can likewise be performed by the lady conductress, who must then imprison the gentlemen she has chosen, and call upon the ladies these have named.

29.

LES MAINS MYSTÉRIEUSES (THE MYSTERIOUS HANDS.)

First couple lead off. The gentleman imprisons in an adjoining room several ladies, his own included, as pointed out in the preceding figure. Each lady glides her hand through the door ajar. The leader then brings forward as many gentlemen as he has selected ladies. The gentlemen take each, one of the projected hands, and dance with the ladies of their choice. The leader may also choose one of the hands.

80.

LE DRAP MYSTÉRIEUX (THE MYSTERIOUS SHEET.)

Four couples lead off. Each gentleman selects a lady, each lady a gentleman. The eight gentlemen place themselves behind a sheet, which is held by two persons. The gentlemen behind the sheet or screen put up the extremities of their fingers; the ladies in front of the screen then select their partners, by taking hold of the gentlemen's fingers. All finish by a *Tour de Valse*.

31.

LE DOUBLE MOULINET (THE DOUBLE TURNSTILE.)

Two couples lead off. Each gentleman selects a lady, and each lady a gentleman. They all form a ring, and turn to the left; each gentleman turns in his place, causing his lady to turn around him. The four ladies then form the Moulinet, by crossing right hands, and as they move around, the gentlemen take a contrary direction, until each one has recovered his lady, to whom he gives his left hand, and change places, the gentlemen forming the Moulinet in centre, by crossing right hands. The ladies go round in a reverse direction to that which the gentlemen now take. After the gentlemen have been twice in the centre, and twice outside, they take with their right hands, the left hands of the ladies, and start off in a *Tour de Valse*.

32.

LE MOULINET (THE TURNSTILE.)

Three couples lead off. Then each gentleman selects a lady, and each lady a gentleman. The gentlemen place themselves in Moulinet, giving

the left hand, and taking their ladies by the right hand; the ladies giving the left hand. The first, third, and fifth couples valse in the intermediate space, whilst the other couples move slowly around. At a signal, the valsing couples stop, in order to change places with the other three couples, who perform the same figure. Finish with a *Tour de Valse.*

33.

LE MOULINET CHANGEANT (THE VARYING TURNSTILE.)

Three couples lead off, then select new partners, and form in Moulinet, as in the preceding figure. At a signal, the ladies each advance to the next gentleman, and valse with him, without quitting their order in the Moulinet. At another signal, they stop dancing, in order to change to the next gentleman, and so on, until each lady has recovered her partner. Finish with a *Tour de Valse.*

34.

LE MOULINET CHANGÉ (THE MOULINET CHANGED.)

The first four or six couples lead off. The gentlemen cross left hands in Moulinet, taking with their right hands the left hands of their ladies, and move entirely around. At a signal, and without quitting the hands of the ladies, the gentlemen by turning backwards, place their ladies in the centre, the ladies crossing right hands; in this position they all move around again. At another signal, they change again, by the gentlemen turning this time in front, and after a last turn, finish with a *Tour de Valse.*

35.

LE HUIT (THE FIGURE EIGHT.)

Two chairs are placed in the centre of the room, at a sufficient distance apart. The first couple lead off in a valse, and pass around the chairs in such a manner as to describe the figure eight. This is one of the most difficult figures to execute. The gentleman who performs it perfectly is considered an excellent valser. Each couple in turn repeat the figure.

36.

LES ÉCHARPES VOLANTES (THE FLYING SCARFS.)

Two scarfs are tied together in the middle, so as to form a cross. Four couples place themselves as in the game of the ring. Each gentleman takes with his left hand one of the ends of the scarfs, holding it above his head. Each couple valses in turning, taking care to keep at the same distance. At a signal all resume their places.

37.

LA CHASSE AUX MOUCHOIRS (THE HANDKERCHIEF CHASE.)

Three or four couples lead off. The gentlemen place in the centre of the room their ladies, each of whom should have a handkerchief in her hand. The gentlemen turn their backs to the ladies, and form a circle around them, turning rapidly. The ladies throw their handkerchiefs in the air and dance a *Tour de Valse* with the gentlemen who catch them.

38.

LE MOUCHOIR (THE HANDKERCHIEF.)

First couple lead off. The lady makes a knot near one of the corners of a handkerchief. The leader brings forward four gentlemen. The lady (concealing the knot) presents the corners of the handkerchief to the gentlemen, that they may choose; he who hits upon the knot, dances with her; the remaining gentlemen retire to their seats or choose partners from the circle.

39.

LE CHAPEAU (THE HAT.)

First couple leads off. The leader leaves his lady in the middle of the room, and gives her a hat. All the gentlemen come forward and form a ring around the lady, turning their backs to her, and turn rapidly to the left. The lady places the hat upon the head of one of the gentlemen, with whom she takes a *Tour de Valse*. The other gentlemen return to their seats.

40.

LE CHAPEAU MAGIQUE (THE MAGIC HAT.)

First couple lead off. The leader gives his lady a hat, which she presents to several ladies, who deposit in it some article, such as a glove, a key, a fan, &c. She then takes the hat to the gentlemen, who each select one of the articles, and dance with the lady to whom it belongs. This figure may be performed by several couples at the same time.

41.

LA MER AGITÉE (THE SEA IN A STORM.)

Two rows of chairs (six in each row) are placed back to back. The first couple lead off. The gentleman leader seats his lady on one of the chairs, and selects five other ladies, whom he also seats, leaving a vacant chair beside each lady. He then selects six gentlemen, with whom he forms a chain which he leads; after having described a swift course in several parts of the room, which he may prolong or vary as he pleases; he finishes by forming a ring, all hands around the ladies. When he takes a seat, the others do the same, and each gentleman dances with the lady on his right. The gentleman without a lady returns to his seat.

42.

LE MOUCHOIR ENTORTILLÉ (THE TWISTED HANDKERCHIEF.)

Two couples lead off, each gentleman holding in his left hand the end of a handkerchief, which he must hold at a sufficient height to valse under; both couples continue valsing, until the handkerchief is twisted like a rope. Several couples can perform this figure at the same time.

43.

LE MIROIR (THE MIRROR.)

First couple lead off. The leader seats his lady upon a chair in the centre of the room, and hands her a small mirror; he then selects a gentleman and places him behind the chair. The lady looks in the mirror, and if she rejects the gentleman behind her chair, wipes the mirror with

her handkerchief. The leader then brings another gentleman, and another, until the lady accepts. She then rises, leaving the mirror on the chair, and they perform a *Tour de Valse*. The rejected gentlemen return to their seats, or take partners from the circle for a *Tour de Valse*.

44.

LA CORDE (THE CORD.)

Three couples lead off. They then separate, and each selects a new partner. The ladies go to one end of the room, and the gentlemen to the other. The leader and his lady now take a ribbon, or cord, and hold it across the room. The gentlemen in turn jump across this rope to get to their partners. The gentlemen who are so unfortunate as to be tripped by the rope, are greeted with considerable laughter.

45.

LE COUSSIN (THE CUSHION).

The gentleman leader (holding in his left hand a cushion) leads off with his lady, and after performing a *Tour de Valse*, hands her the cushion, which she presents to several gentlemen, inviting them to kneel upon it. The lady withdraws it quickly from the gentleman she intends to deceive, and drops it in front of the gentleman she wishes to dance with.

46.

LES CARTES (THE CARDS).

The first couple lead off. The leader presents to four ladies the four queens of a pack of cards; his lady presents the four kings to four gentlemen. The gentlemen seek the ladies of their suit, and dance with them.

47.

LA PYRAMIDE (THE PYRAMID).

Three couples lead off. Each gentleman selects a gentleman, and each lady a lady. The first lady stands alone, and represents the head of the Pyramid. Two ladies stand behind the first lady, and form the

second row, and the three remaining ladies form the third row. The gentlemen take each other by the hand and form a loose chain; the gentleman leader conducts them rapidly behind the last row of ladies, winds around between the second and third rows, then between the first and second rows, when he finds himself in front of his partner at the head of the Pyramid, claps his hands, and leads her off in a *Tour de Valse*. The other gentlemen dance with the ladies who are in front of them. This figure can be performed by five couples, placing a fourth row of ladies.

48.

LE SERPENT (THE SERPENT).

First couple lead off. The gentleman leaves his lady in a corner of the room, her face turned toward the wall; he then brings forward three or four ladies, and places them singly behind his partner, leaving a sufficient space between them. He then selects as many gentlemen (including himself) as there are ladies, with whom he forms a loose chain, and conducts them rapidly in a course between the ladies (commencing with the last lady), until he reaches his own partner; he then claps his hands, and each gentleman dances with the lady in front of him.

49.

LE CHANGEMENT DE DAMES (THE EXCHANGE OF LADIES).

Two couples lead off. They then approach each other, and exchange partners without losing step or time. After having danced with each other's partners, they retake their own and valse to places.

50.

L'ÉCHARPE (THE SCARF).

First couple lead off. The leader stands in the centre of the room, holding a scarf; his partner, with all the other ladies, form a circle around him, and turn rapidly to the left, during which he places the scarf upon the shoulders of one of the ladies, with whom he performs a *Tour de Valse*. The other gentlemen then come forward, and dance with their ladies to their places. This figure is the companion of the Hat.

51.

LE VERRE DE VIN DE CHAMPAGNE (THE GLASS OF CHAMPAGNE).

Three chairs are placed in a line, the middle chair turned in the opposite direction to the other two. The first couple lead off. The gentleman seats his partner upon the centre chair, and hands her a glass of champagne; he then brings forward two gentlemen, whom he seats upon the two other chairs. The lady gives the glass of wine to one of the gentleman seated (who drinks it), and dances with the other.

52.

LE BERÇEAU (THE BOWER).

Four couples lead off. They form a circle in the middle of the room. They then, without quitting hands, face outward. The four next couples come forward, and form a circle around the first four couples, but without turning themselves; in this position, when fronting each other, the gentlemen take each other's hands above, and the ladies below. The gentlemen raise their arms high enough to form a circular passage, through which the ladies, without letting go hands, pass rapidly around to the left. At a signal, the gentlemen lower their arms to stop the ladies, who dance with the gentlemen in front of them. This figure can be executed by any number of couples.

53.

LE COLIN MAILLARD (BLINDMAN'S BUFF).

Three chairs are placed in a line in the centre of the room. First couple lead off. The gentleman leader selects another gentleman, and seats him on the centre chair after having blindfolded him. The lady selects another gentleman, whom she leads on tip-toe to one of the chairs, the lady seating herself on the remaining chair. The leader then invites the blindfolded gentleman to select from the left or the right; the bandage is then removed. If he selects the lady, he dances with her; if the gentleman, he dances with him, and the leader dances with the lady.

54.

LE COLIN MAILLARD À SIX (BLINDMAN'S BUFF WITH SIX).

Six chairs are placed back to back in the centre of the room. Two couples lead off. The leader places his partner on one of the centre chairs, and the second lady places her partner on the corresponding chair at the back. The leading gentleman and second lady blindfold their seated partners. The leader then very quietly brings forward a lady and gentleman, and seats them one on each side of the first lady; the second lady does the same with the other side. The blindfolded lady and gentleman are next requested to choose to the right or left; after they have made their selections the bandages are removed, and the blindfolded party dances with the person so selected; the others return to their seats in the circle, or select partners for a *Tour de Valse*.

55.

LA CROIX ÉTENDUE (THE EXTENDED CROSS).

Four couples lead off. They then place themselves *en moulinet*. The gentlemen cross left hands, and give right hands to partners. Each lady calls a gentleman, who gives her the left hand. These last gentlemen call other ladies, to whom they give the right hand. All the couples describe a circle, executing together the step of the valse; they then separate, and regain their seats couple by couple.

56.

LES CAVALIERS ENSEMBLE (THE GENTLEMEN TOGETHER).

Two couples lead off. The two gentlemen select each a gentleman to valse with, and the two ladies each a lady to valse with them. At a signal from the leader, the four gentlemen stop and form a circle, and the ladies form another circle. Two ladies advance towards the gentlemen's circle, passing under the arms of the two other ladies, and enter the circle of the gentlemen, forming a circle (*à l'envers*) in the reverse way to the gentlemen; at a signal each gentleman valses with the lady in front of him. This figure can be done by three or four couples.

57.

LE COUSSIN MOBILE (THE MOVING CUSHION).

First couple lead off. The gentleman seats his lady upon a chair in the centre of the room, and places at her feet a cushion, before which he conducts successively several gentlemen, requesting each to place one knee upon the cushion, which the lady quickly withdraws in the event of a refusal. The rejected gentlemen form a line behind the lady's chair. The lady makes known her choice by leaving the cushion immovable before the gentleman she wishes to dance with. The partners of the rejected gentlemen come and liberate them by performing a *Tour de Valse* to their places.

58.

LES DAMES REFUSÉES (THE REJECTED LADIES.)

First couple lead off. The gentleman kneels in the centre of the room; his partner selects several ladies whom she presents to him, and whom he refuses, successively; these ladies place themselves in file behind the kneeling gentleman, who at last accepts a lady to dance with. The rejected ladies are liberated by their partners, who conduct them to their places in a *Tour de Valse*.

59.

LES COUPLES PRESENTÉS (THE COUPLES PRESENTED.)

First couple lead off. The gentleman presents himself on one knee in the centre of the room; his lady selects several couples whom she presents to him, and whom he refuses, successively. The couples form in columns behind the kneeling gentleman, who at last accepts a lady, with whom he dances. He then reconducts the lady to her partner, who is standing at the front of the column. This couple then valse to their places. The leading gentleman dances with each lady, and finally conducts his own lady (who has remained behind the column) to her place.

60.

LES DAMES TROMPÉES (THE LADIES DECEIVED.)

The first couple lead off. The gentleman leads the lady by the hand around the circle and approaches several ladies, feigning to solicit them to dance. The moment the lady rises to accept him he suddenly addresses another, and plays the same game with several other ladies, until he has made his choice. The lady of the gentleman leader dances with the partner of the lady on whom the choice falls

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61.

LE CAVALIER TROMPÉ (THE GENTLEMAN DECEIVED.)

Five or six couples lead off. They then place themselves in ranks of two, one couple behind the other. The lady of the first gentleman leaves him, and seeks a gentleman from the column. While this is going on, the first gentleman must not look behind him. The first lady and the gentleman whom she has selected separate and advance on tiptoe on each side of the column, in order to deceive the gentleman at the head, and endeavor to rejoin each for a valse. If the first gentleman is fortunate enough to regain his lady, he dances with her; if not, he must remain at his post until he can seize a lady, when the next gentleman takes his place. The last gentleman remaining dances with the last lady.

62.

LA PHALANGE (THE PHALANX.)

Two couples lead off. Each gentleman selects two ladies, and each lady two gentlemen. The first gentleman gives his right hand to the lady on his right, and his left hand to the lady on his left; the two ladies take hands behind him to form the old figure called the Graces. The lady of the leader places herself in the same way with her two gentlemen. The other groups place themselves in a file in the same manner, and hold themselves near each other so as to form a phalanx, which sets off executing the valse step without turning. At a signal from the leader, the gentlemen who are between the two ladies turn half around with them, and each gentleman dances with his *vis-à-vis*. This figure may be performed by three or four couples.

63.

LA CONTREDANSE (THE QUADRILLE.)

Four couples lead off. They then place themselves in form of a Quadrille. The first couple valses around the couple on the right, and makes in the same manner the turn around the other couples. The three other couples repeat the same figure, after which they all finish with a *Tour de Valse.*

64.

L'EVENTAIL (THE FAN.)

First couple lead off. The gentleman leader seats his lady upon a chair in the centre of the room, and presents her with a fan. He then brings forward two gentlemen whom he introduces to the lady; she gives the fan to one gentleman and dances with the other. The gentleman who receives the fan must follow the dancing couple, fanning them at the same time.

65.

LES ONDULATIONS (THE UNDULATIONS.)

Four couples lead off. They form a circle with the leading couple in the centre. The leading couple valse at pleasure, and endeavor to deceive the other couples, who must follow all their movements without dropping hands. At a signal, the next couple place themselves in the centre, and perform the same play, while the first couple join hands in the round. The others execute the figure successively. Finish with a *Tour de Valse.*

66.

LE CHAPEAU FUYANT (THE FLYING HAT.)

Two couples lead off. The leader holds behind him by his left hand a hat, with the opening uppermost. The second gentleman holds in his left hand a pair of gloves rolled up, which he endeavors to throw in the hat without ceasing to valse; when he has succeeded, he takes the hat and gives the gloves to the other gentleman, who performs the same game.

67.

LA CHAÎNE ANGLAISE (THE ENGLISH CHAIN.)

Two couples lead off. They then place themselves, one couple facing the other, and execute a *Chaîne Anglaise* (right and left) lengthened out. The two couples forward, and the gentlemen give each other the left arm crossed at the elbow, and make rapid half turns to change ladies, and make with each other's lady a *tour sur place*. The gentlemen cross left arms again, and regain their own partners. Finish with a *Tour de Valse*.

68.

LES RONDS CONTRAIRES (THE ROUNDS THWARTED.)

Three couples lead off. The gentlemen place their ladies in line. The gentlemen take hands and form a chain. The gentleman leader passes to the left, with the other gentlemen in front of the ladies. The gentlemen having reached the last lady form a circle around her and turn to the left after having made an entire round, the leader drops the hand of the gentleman on his left, and passses to the lady in the centre in order to form about her a round *à l'envers*. After a turn to the right in this manner, the leader again drops the hand of the gentleman on the left, and makes a turn (to the left) around the third lady. He then conducts the gentlemen in chain before the ladies, passes behind them, and again in front, when each gentleman finds himself in front of his partner. Finish with a *Tour de Valse*.

69.

LES GÉNUFLEXIONS (THE KNEELINGS.)

Two couples lead off. The two gentlemen each place one knee upon the floor, at a certain distance from each other. In this position, (the gentlemen holding the ladies' left hands in their right,) the ladies turn twice around their partners, after which the two ladies give right hand to each other, and each passes over to the other gentleman, when they turn as before with the left hand. The two ladies give right hands again and rejoin their partners. The gentlemen rise, and finish with a *Tour de Valse*.

70.

LES GÉNUFLEXIONS À QUARTRE (THE GENUFLEXIONS WITH FOUR.)

Four couples lead off. Then place themselves as for a Quadrille. At a signal, the four gentlemen each place one knee upon the floor, and the ladies (giving left hand to partners right) move once around them. The ladies then cross right hands in the centre and go half around, then give left hand to right hand of opposite gentleman and turn around him. They cross right hands in the centre again, and, upon reaching partners, finish with as *Tour de Valse.*

N. B.—This figure is sometimes performed in the following manner, viz: As soon as the first two ladies have completed their traverse, the other two ladies set out and cross, while the first two turn around the gentlemen.

71.

LES CAVALIERS CHANGEANTS (THE CHANGING GENTLEMEN.)

Three or four couples lead off. Then range themselves in order, one couple behind the other. The first gentleman turns round and gives the left arm, crossed at the elbow, to the left arm of the gentleman who was behind him, with whom he changes place. He continues in this manner to the last couple, then the second gentleman, being at the head, executes the same figure, and so on for the rest until all have regained their places. Finish with a *Tour de Valse.*

72.

LA TRIPLE PASSE (THE TRIPLE PASS.)

Two couples lead off. Then form a round of four, and turn to the left. At a signal, the gentleman leader and his lady drop the hands of the other couple and pass under their arms. The round is then re-formed, and the other couple pass under the arms of the first couple in the same manner, the first couple pass under again, and without dropping hands re-form the round and turn to the left. Finish with a *Tour de Valse.*

first gentlemen begin by the right hand a flat chain with the two first ladies, and so on for the rest, the two last gentlemen having for partners the first two ladies who reach them through the chain. Finish with a *Tour de Valse*.

76.

LES CHAÎNES DIVERSES (THE DIFFERENT CHAINS.)

Four couples lead off. They then place themselves in Quadrille form. The first and second couples execute with the side couples on their right a *Chaîne Anglaise* (right and left); after which, *demi chaîne des dames* (ladies half-chain) to change gentlemen; all turn new partners. The figure is re-commenced by side couples leading to the right; third time, head couples lead to the right; fourth time, sides to the right, which brings all to their original places. Finish with a *Tour de Valse*.

77.

LES DRAPEAUX (THE FLAGS.)

It is necessary in this figure to have in readiness at least five or six duplicate sets of small flags of various designs. These flags are usually twelve inches by nine, attached to a small staff about two feet long. The leader takes a flag of each pattern, and his lady the duplicates. They then perform a *Tour de Valse;* after which the leader presents his flags to five or six ladies, and his lady presents her flags to as many gentlemen. All those furnished with flags now stand up and seek the owners of the corresponding ones, and finish with a *Tour de Valse*, waving the flags as they dance.

78.

LES MASQUES (THE MASKS.)

A screen about five feet high and eight feet broad, or a large shawl may be used. There is also required a number of comic masks, representing grotesque faces or heads of animals. Three couples lead off; they then separate and choose other partners. The six gentlemen go behind the screen, and their partners place themselves in front of it. After putting on the masks, the gentlemen raise their heads above the

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screen, and the ladies in front choose partners from the group; the gentlemen then come from behind the screen, and (with their masks still on) all finish with a *Tour de Valse.*

79.

LES CHAÎNES CONTINUÉES (THE CONTINUOUS CHAIN.)

Four couples lead off. Each gentleman selects a lady, and each lady a gentleman. The gentlemen place themselves in line, and the ladies form a line opposite. The first gentleman on the left gives right hand to the right hand of his lady, and performs with her a whole turn. He then gives left hand to left hand of next lady, while his lady does the same with the next gentleman. The gentleman leader and his lady again meet and turn with right hands. They then separate and seek the next lady and gentleman—and so on to the last couple. As soon as the leader and his lady reach the fourth couple the second should start, so as to keep up a continuous chain between the ladies and gentlemen. When all have regained their original places in line, finish with a *Tour de Valse.* This figure may be executed by as many couples as are deemed proper.

FINAL FIGURES.

80.

LA POURSUITE (THE PURSUIT.)

Three or four couples lead off. Each gentleman of the cotillon has the right to go behind any of the dancing couples and take the lady to dance with. He should clap his hands to announce that he means to substitute himself for her partner. This figure continues until each gentleman has regained his lady to conduct her to her place. In order to give animation to the figure, as soon as a gentleman seizes a lady, he should immediately be replaced by another.

81.

LE ROND FINALE (THE FINAL ROUND.)

All form a general round. The leader and his lady separate from the circle (which immediately re-closes,) and perform a valse in the centre. At a signal, he stops, and his lady passes out of the circle. He selects

another lady, with whom he also dances within the circle. He passes out of the circle in his turn, and the lady selects another gentleman—and so on for the others. When only two or three couples remain, all the couples finish with a *Tour de Valse.*

82.

LE COLIMAÇON (THE SNAIL.)

All form a general round and turn to the left; at a signal, the leader drops the hand of the lady on his left, enters the circle, and continues moving to the left, forming a *colimaçon* (snail,) while the lady moves to the right, outside the circle. The leading gentleman and last lady each draw the others after them. When they are entirely coiled, the leader, with the others, pass under the arms of one or more couples to get outside; all follow without quitting hands. The leader conducts the others around the room at pleasure, and ends by re-forming the general round. All finish with a *Tour de Valse.*

83.

LES DEUX LIGNES (THE TWO LINES.)

First couple, with all the others following, promenade around the room. The leader, with the other gentlemen, form a line; the ladies form a line opposite, each facing her partner. The first couple start off in a valse, and pass down behind the line of ladies, and still valsing pass between the two lines, and behind the ladies, line a second time; they stop below the last couple, the gentleman on the ladies' side, and the lady on the side of the gentlemen. Each couple in succession execute the same figure. Finish with a *Tour de Valse.*

84.

L'ALLÉE TOURNANTE (THE WINDING ALLEY.)

The leader (holding his lady by the hand,) promenades, inviting the other couples to follow in their order. Two circles are then formed, one within the other, the ladies by themselves, forming the inner circle, the gentlemen the outer one. The gentleman leader with his lady starts off in a valse, and goes through the winding alley formed by the two circles,

until he has regained his place. He then exchanges places with his lady, she taking his place in the gentleman's circle; he hers in the ladies circle. Each couple in turn perform the same figure. Finish with a *Tour de Valse*, by all.

85.

LE LABYRINTHE (THE LABYRINTH.)

All the couples form a ring and turn to the left. At a signal, the leader quits the hand of the lady to his left, and continuing to turn to the left, enters the circle forming a *colimaçon* (snail,) while the lady moves to the right outside the others. A circular space must be maintained in order to valse within it. In this position the leading couple set out by valsing, and following the windings of the labyrinth formed by the general chain coiled upon itself, until they arrive at the last couple, and then take a place in the chain. As a new couple arrives, it takes its place next to the last arrived. When all in turn have arrived, finish with a *Tour de Valse*.

86.

LA DAME À GAUCHE (THE LADY TO THE LEFT.)

All the couples form a grand ring and turn to the left (four measures,) turn partners, each gentleman leaving his lady to his left (four measures,) they all join hands again and turn to the left (four measures,) all the gentlemen turn the ladies on their right and place them to the left. They continue in this way until each gentleman has recovered his partner. All finish with a *Tour de Valse*.

87.

LA RÉUNION DES COUPLES (THE REUNION OF COUPLES.)

The first couple make a short promenade, and then take the second couple to form a round of four. They make a half turn to the left, then the leader drops the hand of the second lady, and turns to the left, drawing the others after him to take up the third couple; a round of six is then formed, and after a half turn to the left, the leader again drops the hands of the lady to his left, to take up the fourth couple, and in the same manner until he has taken up all the couples, when a general round is formed turning to the left (eight measures). Finish with a *Tour de Valse*.

THE FIGURES OF THE COTILLON.

No.			Page.
1.	The Course,	La Course.	60
2.	The Course Assize,	La Course Assise.	60
3.	The Chairs,	Les Chaises.	60
4.	The Broken Ring,	Le Rond Brisé.	61
5.	The Ladies Seated,	Les Dames Assises.	61
6.	The Basket, Ring and Flower,	La Corbeille, L'Anneau et la Fleur.	61
7.	The Double Pastourelle	La Double Pastourelle.	62
8.	The Twin Circles,	Les Cercles Jumeaux.	62
9.	The Deceiving Circle,	Le Rond Trompeur.	62
10.	The Small Rounds, or the Rounds multiplied,	Les Petits Ronds.	63
11.	The Deceiver,	Le Trompeur.	63
12.	The Boquets and Rosettes,	Les Boquets et les Rosettes.	64
13.	The Flowers,	Les Fleurs.	64
14.	Ladies' Turnstile,	Le Moulinet des Dames.	64
15.	The Arms Entwined,	Les Bras Enlacés.	65
16.	The Basket,	La Corbeille.	65
17.	The Four Corners,	Les Quatre Coins.	65
18.	The Four Chairs,	Les Quatre Chaises.	66
19.	The Columns,	Les Colonnes.	66
20.	The Rounds of Three,	Les Ronds à Trois.	66
21.	The Ladies Back to Back,	Les Dames Dos-à-Dos.	67
22.	The Zigzags,	Les Zigzags.	67
23.	The Chains with Four,	Les Chaînes à Quatre.	67
24.	The Crossed Chains,	Les Chaînes Croisées.	68
25.	The Grand Round,	Le Grand Rond.	68
26.	The X of the Gentlemen,	L'X Des Cavaliers	68
27.	The X of the Gentleman and his Lady,	L'X Du Cavalier, et de la Dame.	69
28.	The Convent Porter,	Le Portier Du Convent.	69
29.	The Mysterious Hands,	Les Mains Mystérieuses.	70
30.	The Mysterious Sheet,	Le Drap Mystérieux.	70
31.	The Double Turnstile,	Le Double Moulinet.	70
32.	The Turnstile,	Le Moulinet.	70
33.	The Varying Turnstile,	Le Moulinet Changeant.	71
34.	The Moulinet changed,	Le Moulinet Changé.	71
35.	The Figure Eight,	Le Huit.	71
36.	The Flying Scarfs,	Les Echarpes Volantes.	72
37.	The Handkerchief Chase,	La Chasse aux Mouchoirs.	72
38.	The Handkerchief,	Le Mouchoir.	72

No.			Page.
39.	The Hat,	Le Chapeau.	72
40.	The Magic Hat,	Le Chapeau Magique.	73
41.	The Sea in a Storm,	La Mer Agitée.	73
42.	The Twisted Handkerchief,	Le Mouchoir Entortillé.	73
43.	The Mirror,	Le Miroir.	73
44.	The Cord,	La Corde.	74
45.	The Cushion,	Le Coussin.	74
46.	The Cards,	Les Cartes.	74
47.	The Pyramid,	La Pyramide.	74
48.	The Serpent,	Le Serpent.	75
49.	The Exchange of Ladies,	Le Changement de Dames.	75
50.	The Scarf,	L'Écharpe.	75
51.	The Glass of Champagne,	Le Verre de Vin de Champagne.	75
52.	The Bower,	Le Berçeau.	76
53.	Blindman's Buff,	Le Colin Maillard.	76
54.	Blindman's Buff with Six,	Le Colin Maillard à Six.	77
55.	The Extended Cross,	La Croix Étendue.	77
56.	The Gentlemen Together,	Les Cavaliers Ensemble.	77
57.	The Moving Cushion,	Le Coussin Mobile.	78
58.	The Rejected Ladies,	Les Dames Refusées.	78
59.	The Couples Presented,	Les Couples Presentés.	78
60.	The Ladies Deceived,	Les Dames Trompées.	79
61.	The Gentlemen Deceived,	Le Cavalier Trompé.	79
62.	The Phalanx,	La Phalange.	79
63.	The Quadrille,	La Contredanse.	80
64.	The Fan,	L'Eventail.	80
65.	The Undulations,	Les Ondulations.	80
66.	The Flying Hat,	Le Chapeau Fuyant.	80
67.	The English Chain,	La Chaîne Anglaise.	81
68.	The Rounds Thwarted,	Les Ronds Contraires.	81
69.	The Kneelings,	Les Génuflexions.	81
70.	The Genuflexions with Four,	Les Génuflexions à Quatre.	82
71.	The Changing Gentlemen,	Les Cavaliers Changeant.	82
72.	The Triple Pass,	La Triple Passe.	82
73.	The Rounds of Four,	Les Ronds à Quatre.	83
74.	The Changing Triangle,	Le Triangle Changeant.	83
75.	The Chains in Line,	Les Chaînes en Ligne.	83
76.	The Different Chains,	Les Chaînes Diverses.	84
77.	The Flags,	Les Drapeaux.	84
78.	The Masks,	Les Masques.	84
79.	The Continuous Chain,	Les Chaînes Continuées.	85

FINAL FIGURES.

No.			Page.
80.	The Pursuit,	La Poursuite.	85
81.	The Final Round,	Le Rond Finale.	85
82.	The Snail,	Le Colimaçon.	86
83.	The Two Lines,	Les Deux Lignes.	86
84.	The Winding Alley,	L'Allée Tournante.	86
85.	The Labyrinth,	Le Labyrinthe.	87
86.	The Lady to the Left,	La Dame à Gauche.	87
87.	The Reunion of Couples,	La Réunion des Couples.	87

COUNTRY DANCES.

Country Dances, says Sir John Weaver, I take to be an imitation of the Palilia, or feast of Pales, goddess of shepherds among the Romans, which were celebrated with song and dance, among the shepherds in the fields, to drive away wolves and diseases from their cattle, or to implore the fruitfulness of their cattle and grounds. These dances were made around heaps of burning chaff, straw, or stubble called Palea.—Weaver's Essay, p. 105.

The Country Dance, much practiced among the English, was thence transplanted into almost all the courts of Europe, and it became in the most august assemblies the favorite amusement.

English Country Dances are now out of vogue in fashionable assemblies. They belong to a ruder age than the present, and a blither and merrier style of manner than that which prevails in the fashionable world at present, and therefore whatever merit they possess in the estimation of the cheerful, the gay, and the light-hearted, they hold a very inferior place in the programme of a modern festivity. In illustration of this we may quote the commencement of Tom Moore's ballad called "Country Dance and Quadrille," in which he introduces the two dames battling for victory at the King's Head Inu in a country town. The victory at last is given to Country Dance, and she has one glorious triumph in her own native air.

"One night the nymph called Country Dance
(Whom folks of late have used so ill,
Preferring a coquette from France,
That mincing thing, *Mamselle* Quadrille,)

"Having been chased from London down
To that most humble haunt of all
She used to grace—a country town—
Went smiling to the New Year's ball.

"'Here, here at least!' she cried, 'though driven
From London's gay and shining tracks
Though like a Peri cast from heaven
I've lost, forever lost, Almack's;

"'Though not a London Miss alive
Would now for her acquaintance own me,
And spinsters, e'en of forty-five,
Upon their honors ne'or have known me;

" 'Here, here at least, I triumph still,
And spite of some new dandy Lancers,
Who vainly try to preach Quadrille,
See naught but true blue Country Dancers.

" 'Here still I reign, and fresh in charms,
My throne like Magna Charta raise
'Mong sturdy free born legs and arms,
That scorn the threaten'd *Chaîne Anglaise*.

" 'Twas thus she said as 'mid the din
Of footmen and the town sedan,
She 'lighted at the King's Head Inn,
And up the stairs triumphant ran."

To her astonishment, however, she there met the nymph Quadrille, with whom she had a vehement quarrel, in the true Homeric style. The victory was hers; for she proved to the girls that Country Dance was more favorable to love and marriage than Quadrille was.

" She ceased—tears fell from every Miss,
She now had touch'd the true pathetic;
One such authentic fact as this
Is worth whole volumes theoretic.

" Instant the cry was 'Country Dance,'
And the maid saw with brightening face
The steward of the night advance,
And lead her to her birthright place.

" The fiddles which awhile had ceased
Now tuned again their summons sweet;
And for one happy night at least
Old England's triumph was complete."

At what precise period English Country Dancing was first introduced, is not certain. In the sixteenth and seventeenth centuries, great rivalry seemed to exist among the teachers of dancing, which caused the introduction of a great variety of curious figures and tunes. In Waylette's Collections, a book published in the year 1749, may be found quite a number of the figures alluded to. In some of the music books of that, and even of a later period, the same figures are to be found.

The following are some of the extravagant movements introduced into the figures:—brush hands—clap hands—strike hands across—snap fingers—double hands—lead about your partner—foot and elbow—beckon your partner—strike feet against the ground—stamp four times—give three jumps—give a little jump—hold up finger—put hats over your eyes—slide out of your places—slip up—slip down—fall back and slide in—pull your partner—walk to the wall—peep three times—cast up and kiss

your partner--peep down and up—hold up finger—trot half and gallop half up and down—advance four steps, nod and retire—dart with your fingers—first man go about the woman, and point your fingers—change places with one woman, and act the cobbler—cross over and act the cobbler again—the leading couple make a pass at each other—hit your right elbows together, and then your left—turn your partner till the end.

In many of the Northern and Eastern States, the following are a portion of the country dances still in vogue.

RUSTIC REEL.

Each gentleman has two partners; form, one trio opposite the other.

Each gentleman chassez out with right hand lady opposite, and back; chassez out with the left hand lady opposite, and back; all forward and back; pass through to the next trio.

TEMPÊTE.

Form in two lines of six or eight couples on a side.

First two couples down the centre (one couple from each line), four abreast; couples part at the bottom and up abreast, and each turn around opposite the next couple that was below them on starting—four on each side—right and left—ladies chain with the same couple—balance four hands round (on each side), same four down the centre, etc.

MONEY MUSK.

First couple join right hands and swing once and a half round; go below second couple (the first lady goes below second gentleman on the outside; first gentleman at the same time goes below and between second and third ladies;) forward and back six; first couple swing three-quarters round; first gentleman goes between second couple (on the inside), first lady goes between third couple (on the inside); forward and back six; first couple swing three-quarters round to place (below one couple); right and left four.

OPERA REEL.

First couple balance down the centre to the foot of the set; second couple balance down the centre to the foot of the set; four right and left at the foot; both couples up the centre; first couple down the outside, and remain at the foot.

FORE AND AFTER, OR A STRAIGHT FOUR.

Music—Charley Over the Water.

Two couples stand in a direct line (partners facing each other.)

All balance, straight right and left, or Highland chain, (this repeated two or three times); a lady and gentleman stop in the centre and balance; straight right and left; other couple the same; repeat at pleasure.

POP GOES THE WEASEL.

First couple down the outside, back; down the centre, back; swing three hands once and a half round with second lady, (first couple raise their hands); second lady passes under them to place; first couple swing three hands with second gentleman, (first couple raise their hands); second gentleman passes under to place.

CHORUS JIG.

First couple down the outside, up; down the centre, up, (cast off)* swing contra corners; balance and turn to places.

HULL'S VICTORY.
DEVIL'S DREAM.
LADIES' TRIUMPH.
HEWITT'S FANCY.
PORTLAND FANCY.
TWIN SISTERS.
CIRCASSIAN CIRCLE.
CAMPTOWN HORNPIPE.
ETC., ETC., ETC.

VALSE

LES PATINEURS.

(THE SKATERS.)

f
p

TRIO.
p
3

D. C.

VALSE

LA COSKA.

tr
tr
tr
tr
tr
tr

D. C.

INDEX.

INTRODUCTION.

Utility and Sanitary Advantage,..... 3
Ball Dress,..... 15
The Ball Room,..... 16
Etiquette,..... 16
Glossary of French Terms,..... 20
The Five Positions,..... 23
Gentlemen.—The Bow,..... 23
Ladies.—The Courtesy,..... 23
The French Quadrilles,..... 23
Steps Formerly Used in Quadrilles,..... 24
Form of the Quadrille of Four Couples,..... 25
Double Quadrille,..... 26
Quadrille Française, (or First Set),..... 27
Quadrille Sociable,..... 30
Basket Quadrille,..... 30
Cheat or Coquette,..... 30
Jig No. 1,..... 31
Jig No. 2,..... 31
Star Figure,..... 31
Gavotte,..... 32
March Quadrille,..... 32
Minuet..... 33
Waltz Quadrilles,..... 34
Quadrille—Nine Pin,..... 34
Description of the Figures of the Quadrille Mazourka,..... 35
Lanciers Quadrille,..... 37
Caledonian Quadrille,..... 38

Prince Imperial Quadrille, ... 39
Les Variétés Parisiennes Quadrille, ... 41
Spanish Dance, ... 43
The Figure called The Graces, ... 44
Sir Roger de Coverly or Virginia Reel, ... 44
The Polonaise, ... 46
The Valse, ... 46
The Hungarian Valse, ... 46
The Valse à Trois Temps, ... 47
The Polka, ... 47
The Polka Valse, ... 48
The Polka Step, ... 49
The Step of the Polka Redowa, ... 50
The Galop, ... 50
Step of the Schottisch, ... 51
Redowa Valse 51
Valse à Deux Temps, ... 51
Mazourka, ... 53
Polka Mazourka, ... 53
Step of the Varsovienne, ... 54
La Coska 54
Step of the Danish, ... 54
La Esmeralda 55
Valse à Cinq Temps, ... 55
Step of the Cinq Temps, ... 55
Valse Les Patineurs, (The Skaters), ... 56
Step of the Valse Les Patineurs, (The Skaters), ... 56
Valse L'Americaine, ... 56
The Cotillon, ... 57
Figures of the Cotillon, ... 60
Index to Figures of the Cotillon, ... 88
Country Dances, ... 91

MUSIC.

VALSE LES PATINEURS.
VALSE LA COSKA.

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